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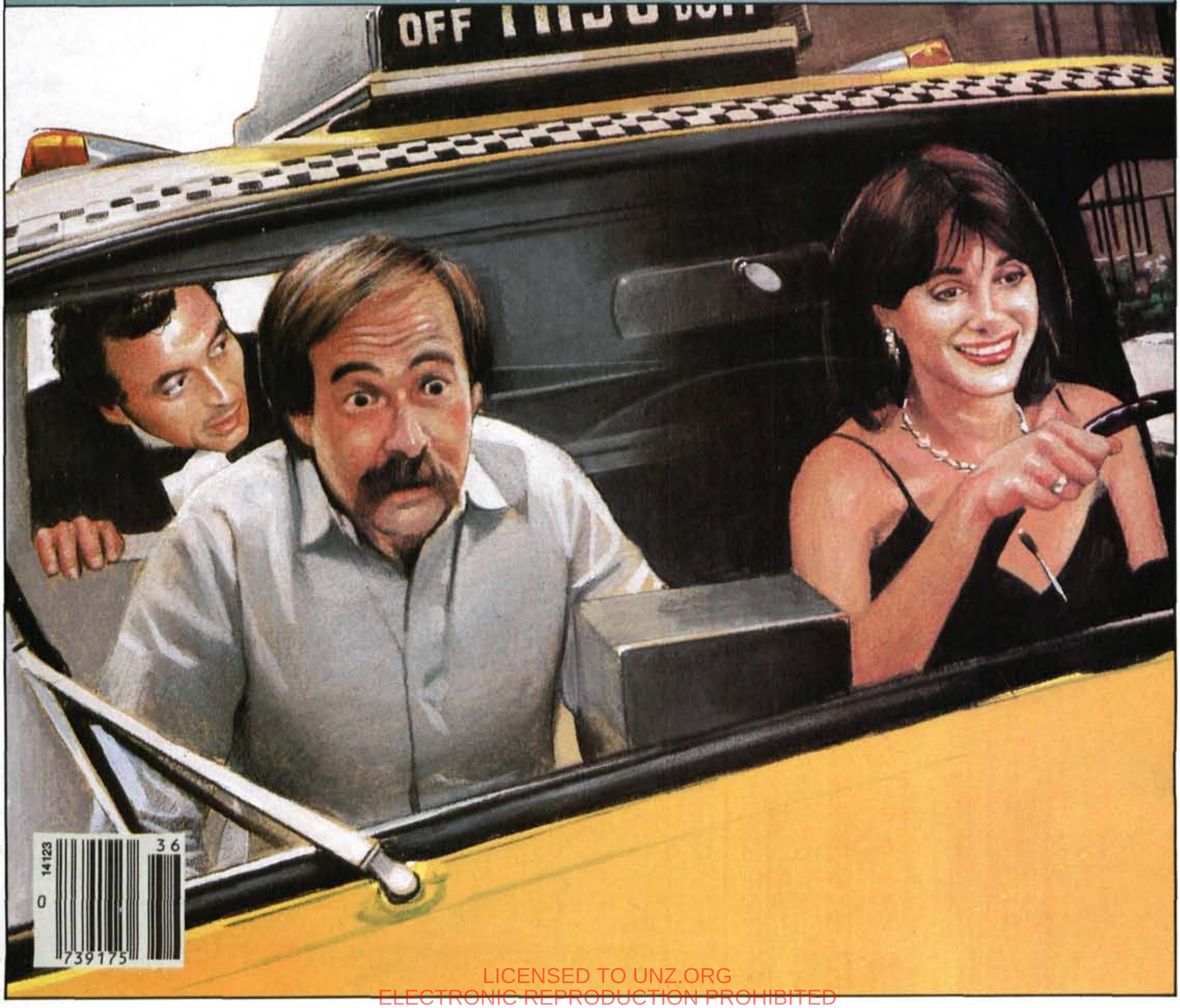
A Gentleman's Fall Wardrobe, by Anna Wintour

Pete Hamill Talks to the Legendary Yves Montand

NEW YORK®

True Tales of New York

'Drive!' He Said—and Other Stories



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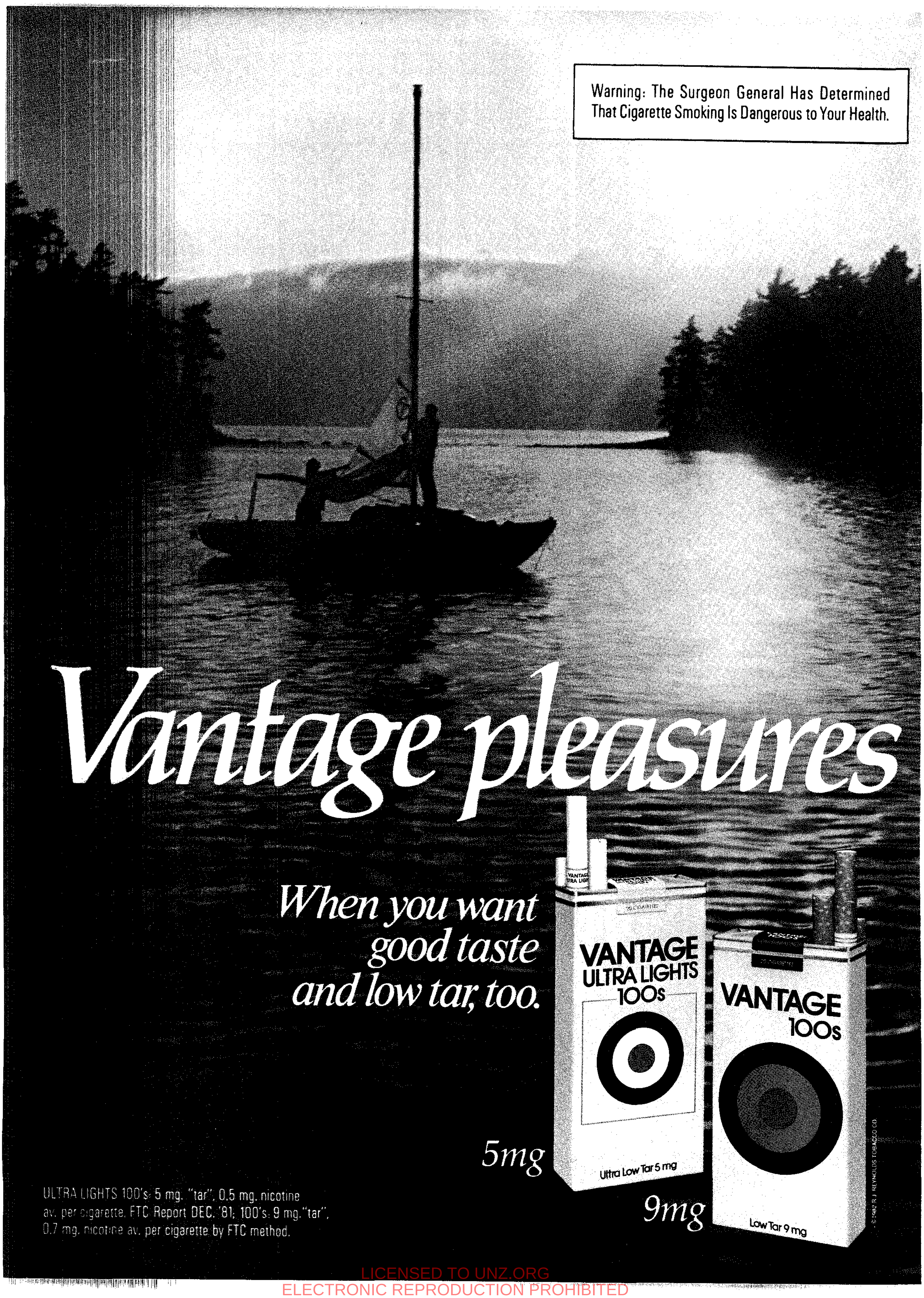

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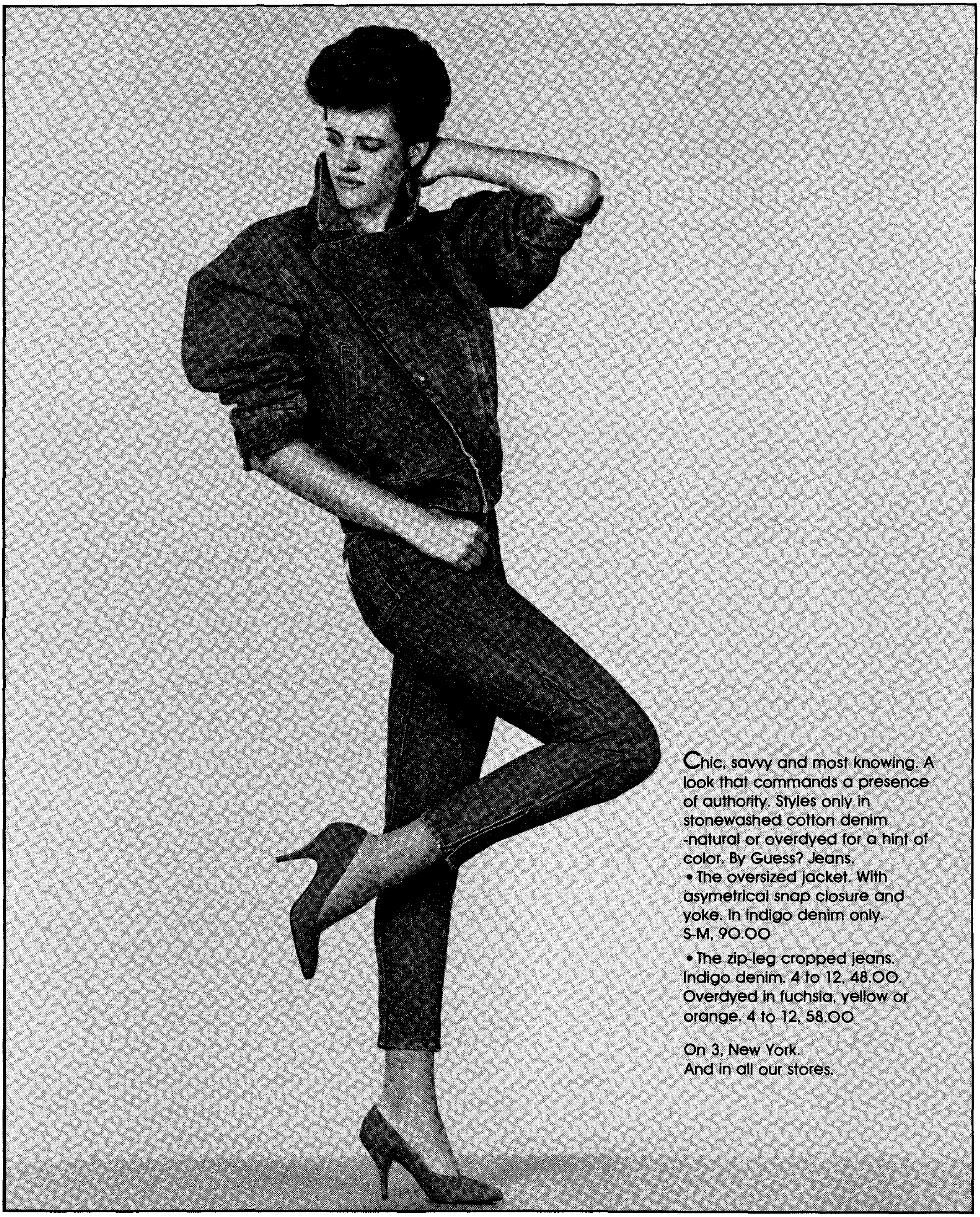

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True Tales of New York

Compiled by Patricia Weiss

There may not be 8 million stories in the Naked City, but there are enough. Three years ago, *New York* published its first selection of "True Tales," the recollections of staff members and other professional writers. The response was so enthusiastic that we invited readers to contribute, and published their stories two years ago. The tales in this issue—and many more of the hundreds we received—have a darker cast than the earlier ones: Bag ladies and scary subway encounters are conspicuous. Still, the remarkable, resilient quality of city life shines through.

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Yves Montand: La Guerre Continue

By Pete Hamill

Both in Europe and in this country, Yves Montand is, at the age of 60, the stuff of legend. Star of Z and *La Guerre Est Finie,* among other controversial films, cabaret singer, political activist, husband of Simone Signoret and lover of Edith Piaf and Marilyn Monroe—he is the embodiment of a unique image of the world-weary romantic. He'll be singing at the Metropolitan Opera during a six-day run starting September 7.

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Trouble Boys

By Jesse Kornbluth

Part 2: A week after the battered body of thirteen-year-old Johnny Pius was found near a Long Island school, police escorted Peter Quartararo, fifteen, to the precinct. Under questioning that afternoon, Peter confessed to the murder and implicated his brother and two friends, but then quickly recanted his confession. The Quartararo brothers have been convicted, and the other boys are now coming to trial, but disturbing questions about the case persist.

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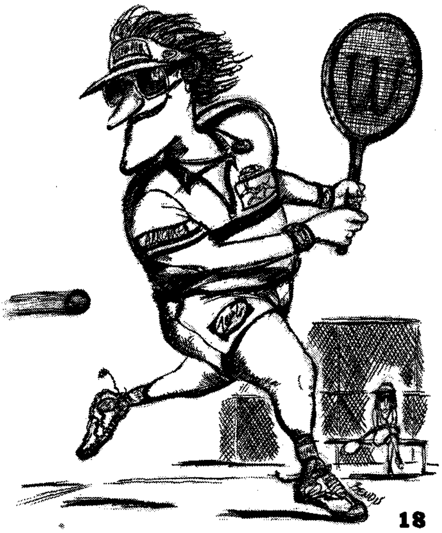
Fashion: Portrait of a Gentleman

By Anna Wintour with Jacques Dehornois

With their classic tailoring and quality fabrics, the best clothes and accessories for men this fall have a crisp English accent. The look is timeless, impeccable, old-school. There's nothing non-U about it.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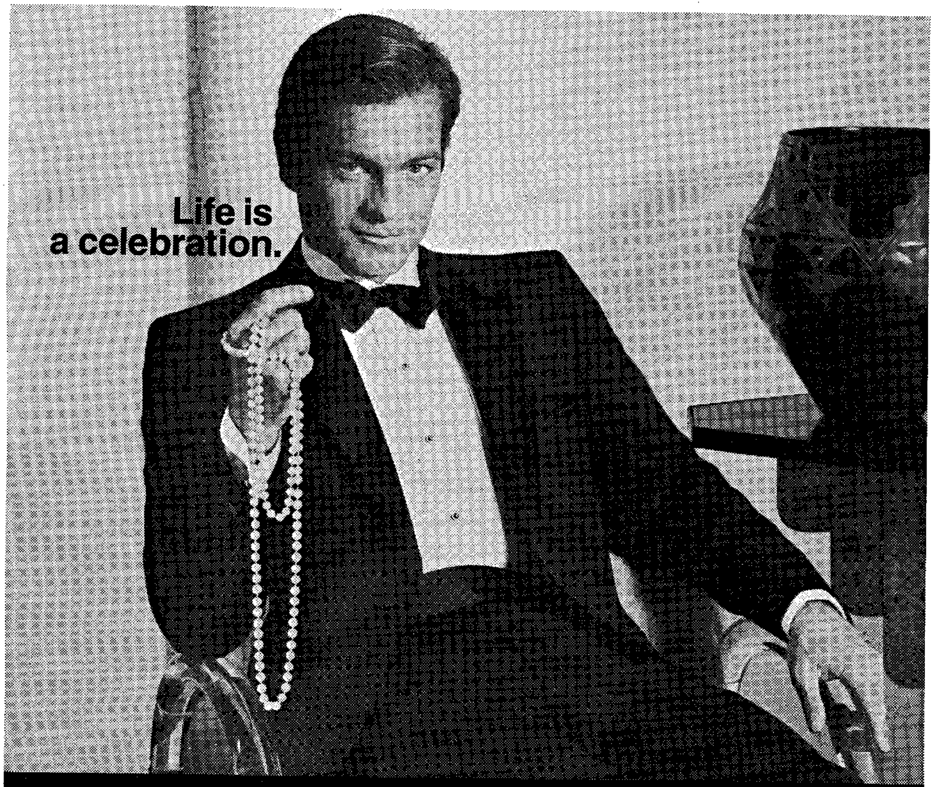

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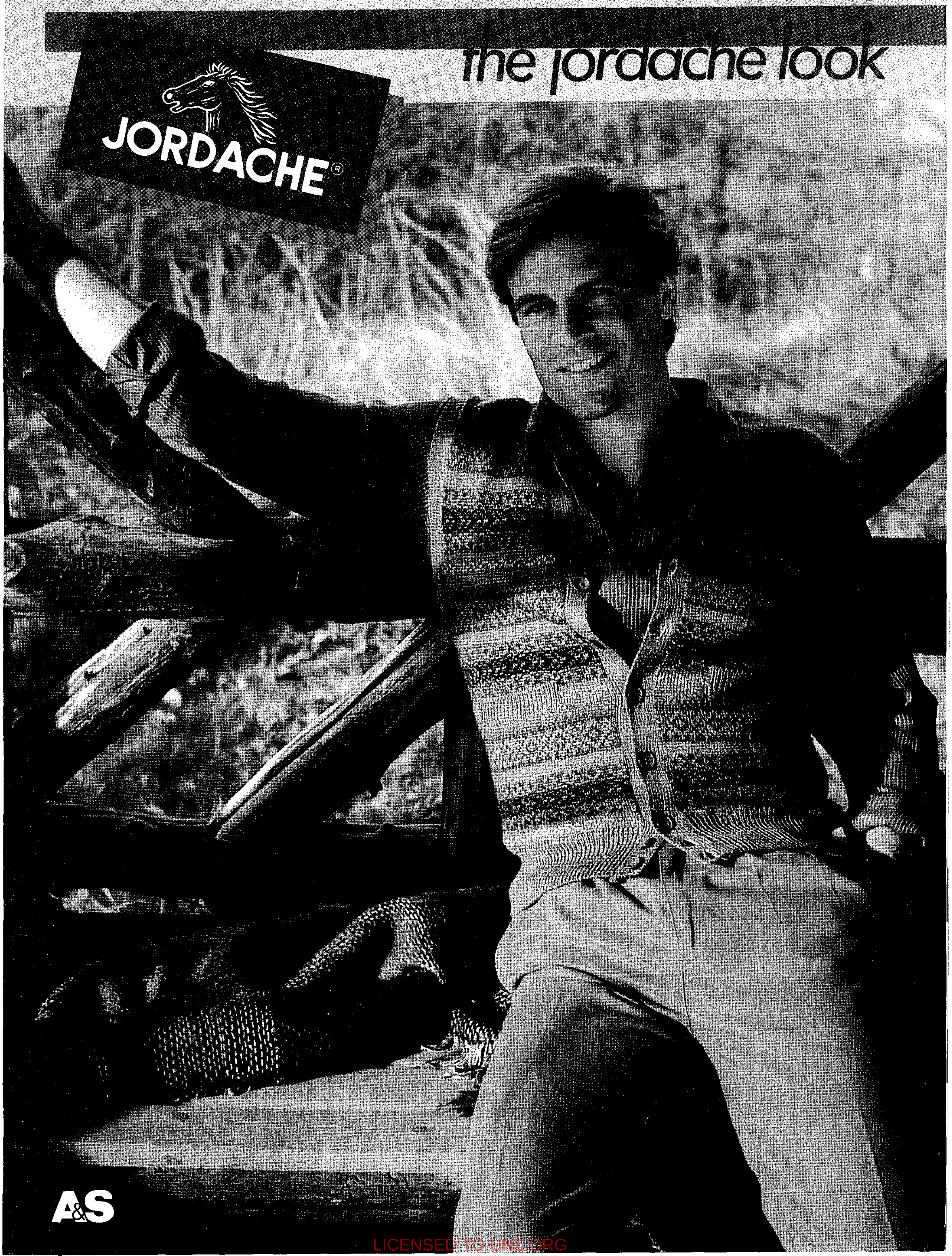
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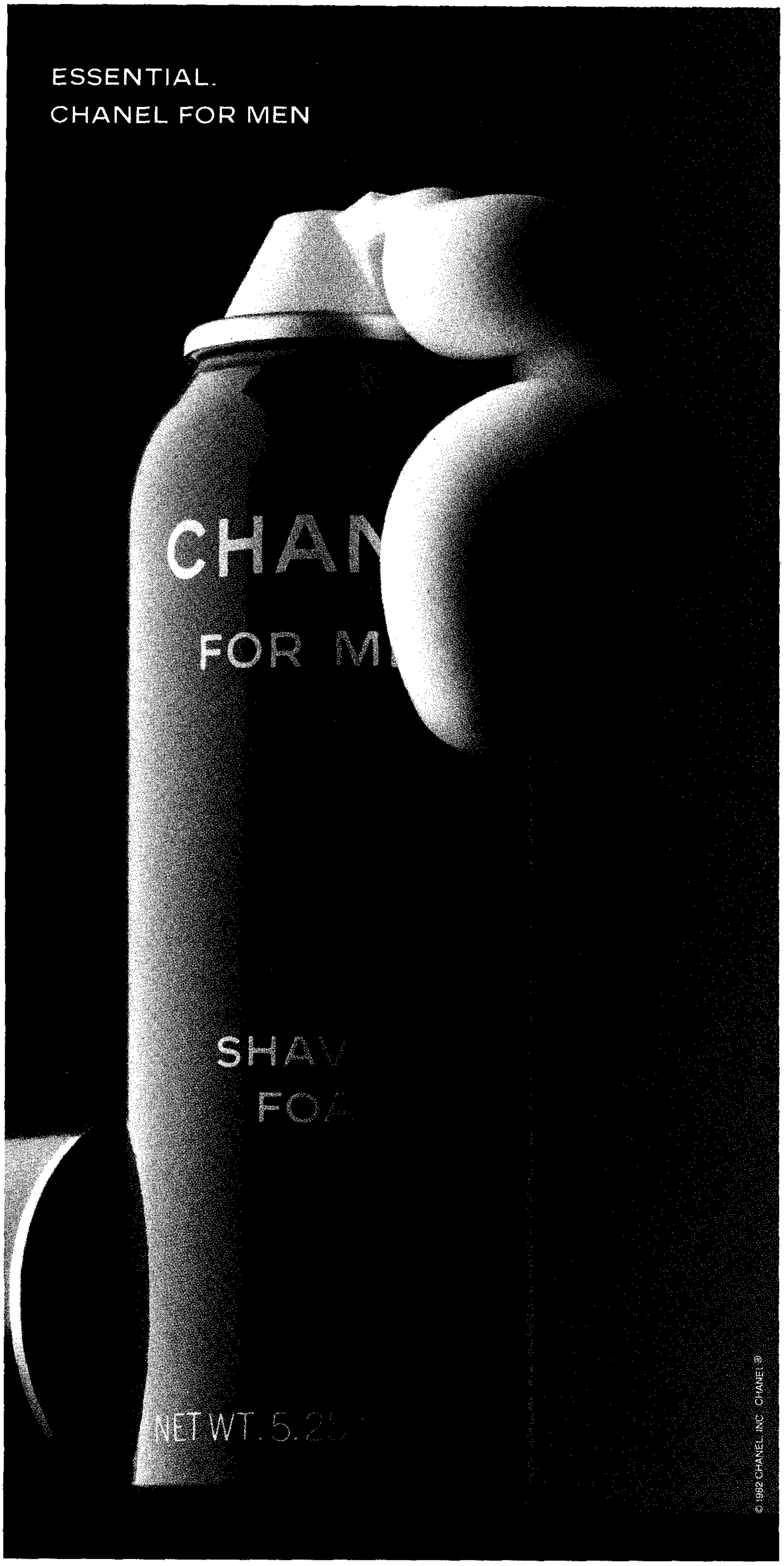

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LETTERS

Israel's Man of War

MICHAEL KRAMER HAS OFFERED A CONtroversial portrait of an admittedly controversial personality—Israel's defense minister, Arik Sharon ["Israel's Man of War," August 9]. It captures the flavor of the man as he is known by his countrymen. However, Kramer committed a damaging disservice to the truth in writing that the "Peace for Galilee" military action in Lebanon meets with Israelis' "near-unanimous agreement that this conflict need not have been waged." We who live in Israel and have witnessed the sequence of events and the development of the public debate know that the vast majority of Israelis support the government policy.

Israel is battling for credibility and understanding in world opinion. As a starting point, let the world not be misled into thinking that a military-political Mafia is forcing war on a reluctant public. Most Israelis view the dedicated efforts of our citizen army as the only way to eliminate the P.L.O. terrorist threat to a peace-loving population.

Leonard M. Druyan
Department of Geography
Bar-Ilan University
Ramat-Gan, Israel

SHARON AND HIS *mom?* WHO IS MICHAEL Kramer kidding? Sharon is responsible for the slaughter and torture of some 15,000 innocent civilians while attempting to eradicate the Palestinians, whose "crime" consists of wanting back the homeland that the Israelis stole from them. As to Sharon's remark that media coverage has been "awful"—yes, indeed. The news has been censored. Nowhere is there the moral outrage one might expect, presumably because the Israelis are our "allies" and using our weaponry. Is all the Israelis learned from Hitler, after all, merely how to do unto others what was done to them, including living under the rule of a military dictator? I wonder if they realize what ammunition they are giving to anti-Semites, or how their actions have appalled even those of us who previously admired them. Or do they care?

Otis Kidwell Burger
Colebrook, Conn.

I HAVE NO USE FOR A MAGAZINE THAT features an article on Ariel Sharon, his mother's avocados, or his military brilliance. The monstrous holocaust this

---

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

man is conducting in Lebanon turns my stomach.

Catherine Steinberg Randall
Alfred, N.Y.

More Downward Mobility

SOMEONE SHOULD GIVE FRAN R. Schumer a prize for the accurate and timely article "Downward Mobility" [August 16]: accurate in its assessment of the plight of those who think their earnings are worth anything, timely in the wake of Mr. Reagan's ill-conceived tax proposals. As inflation grows, so does our income. As our income rises, so does our tax bracket. It is a tax system, I might add, that is based on earnings tied into a value placed on our dollar more than half a century ago. With the added increases of Social Security taxes, a system about as secure as a company manufacturing spats, the American taxpayer is not only walking backwards in the quest for mobility but is being charged for the outrageous stupidity of national leaders not fit for work that is competitive, creative, or even productive. As one so-called upwardly mobile child of the fifties, I have had enough. We have been had by our system. It is time to say "No more."

Thomas Pellechia
Brooklyn

THE ARTICLE IGNORES THE PANIC FELT by Americans of African descent that we will never achieve or exceed the middle-class status of our parents. Those of us raised in middle- and upper-middle-class homes, in many of which our mothers also worked to secure the family position, were encouraged to "fight the good fight" to attain upper-class status for ourselves. Despite the historical gains made by our grandparents and parents, my generation now finds our efforts to continue in the pursuit of the American dream undermined by a depressed economy and increased racial discrimination.

Amelia A. Turner
Queens

IN "DOWNWARD MOBILITY," ONCE AGAIN *New York* Magazine took the opportunity to make a snide remark about Scarsdale residents. Specifically, you stated that income-tax-bracket creep is "something all those commuters from Scarsdale never heard of." The editors of your magazine apparently find humor in suggesting that Scarsdale residents all belong to the million-dollar club, while "poor" city folks struggle to overcome bracket creep. It's about time you recog-

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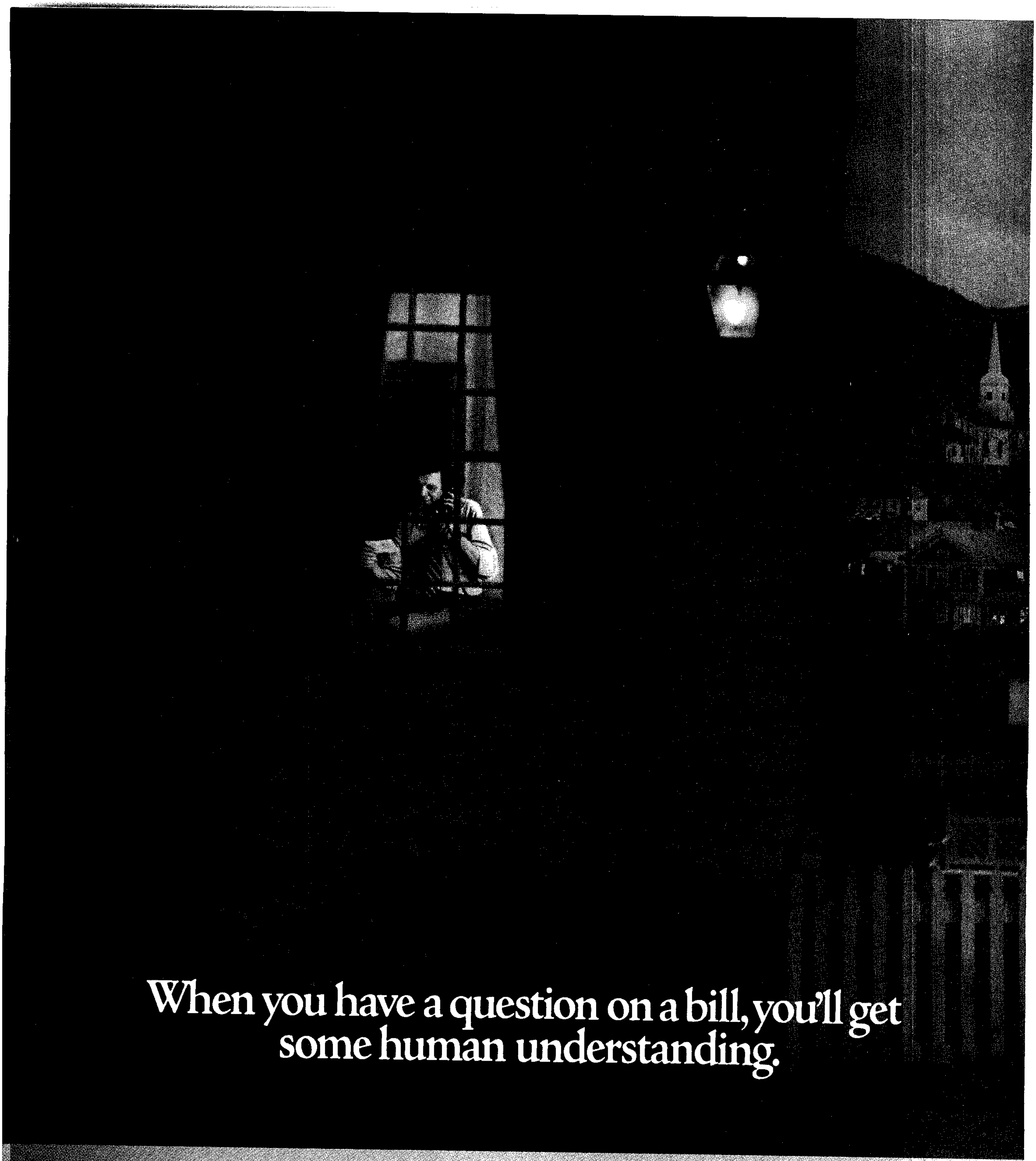

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nized that most young middle-income professionals share the same concerns regardless of whether they live in the suburbs or the city.

Janet Hahn-Hershey
Scarsdale, N.Y.

FOR SEVERAL YEARS I'VE BEEN WONDERing why my parents were able to have lavish cocktail parties each weekend while my husband and I have trouble scraping up enough cash to eat out on Saturday nights (we make $55,000 between us). Now I realize the problem is a common one. Bitter solace, but solace nonetheless. The plain truth is that we, the kids of the middle and upper-middle classes, were spoiled rotten. Nothing was denied us, no matter what the sacrifice, and there wasn't that much sacrifice involved. Aside from the economic woes the baby-boom generation is experiencing, there are some very real psychological problems to be faced. My parents both make more money than I will ever make. This has been responsible for an unhealthy competition with them on my part, as well as a marked lack of self-esteem. I grew up thinking I would have it made. I don't, and I'm angry. So much for fairy tales.

Wendy Hogan
Studio City, Calif.

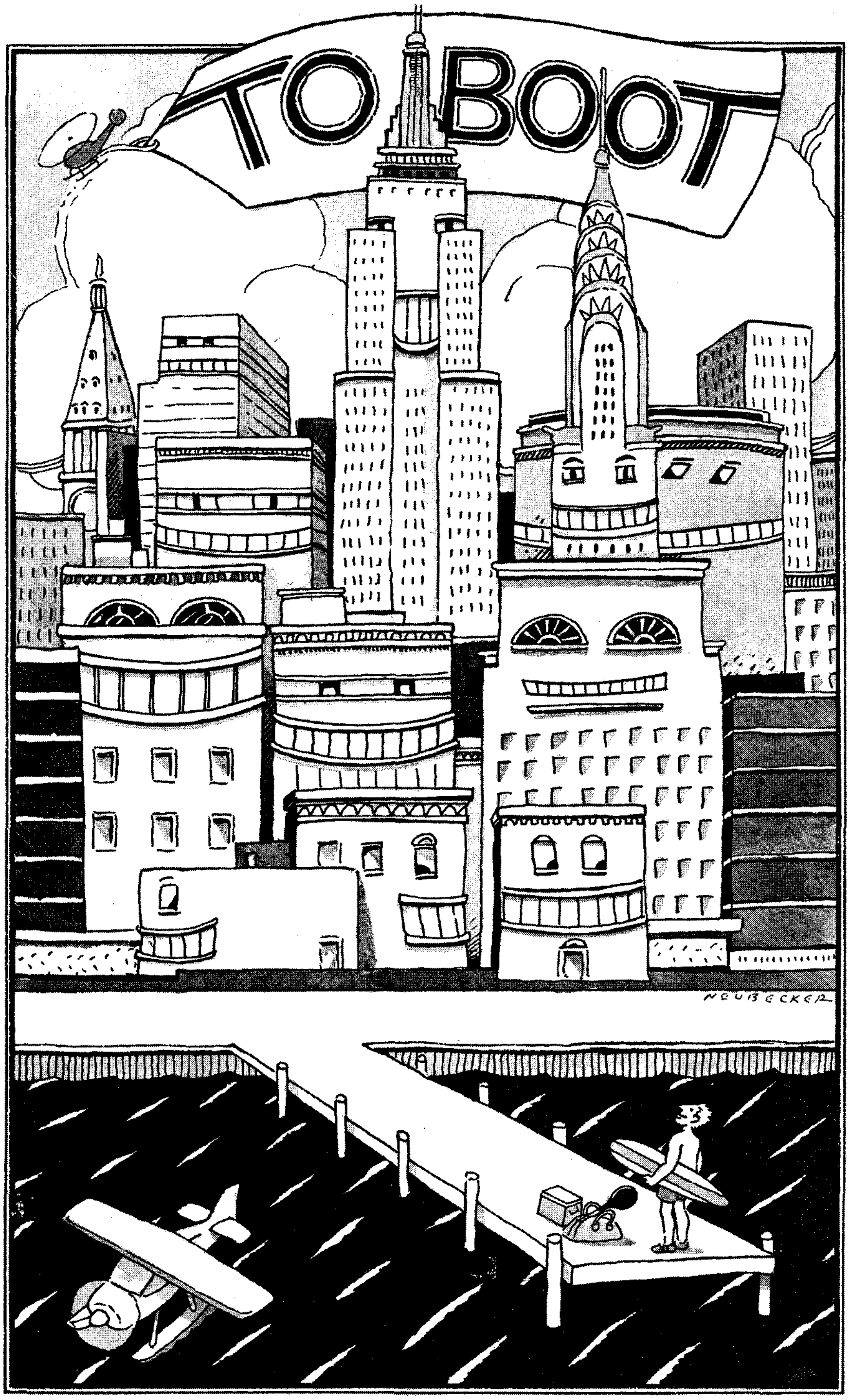
THE ONLY INTERESTING THING ABOUT this stupid article was the series of cartoons by Hamilton.

Jacqueline Edwards
Manhattan

Women's Liberty

THE "INTELLIGENCER" ITEM ABOUT THE Liberty Club [August 9] inaccurately stated that annual dues were $1,250. In fact, the annual dues are $750 for women aged 23 to 27, $1,000 for women 28 to 35, and $1,250 for women 36 and over. The article went on to say that these dues are "considerably more than the norm at some of the city's old-line, all-male preserves." A recent survey of annual dues of several of the old-line men's clubs shows the following: Two lunch clubs and one lunch-and-dinner club charge $1,000 annual dues for all ages; none of them offers exercise facilities. Of those that do, one club charges $1,250, one $1,100—for all ages. Another charges maximum annual dues of $1,100 (depending on age). Initiation fees at some of these clubs can range as high as $3,000. The Liberty Club will be a full-service facility of approximately 15,000 to 20,000 square feet, offering a main dining room, private dining and meeting rooms, exercise, health, and beauty-treatment facilities, a library, a music-listening room, bars, and lounges.

Carole Persch
Executive director, the Liberty Club
Manhattan



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INTELLIGENCER

M.D. Flunks Some Fertility Doctors

A NEW YORK GYNECOLOGIST has questioned the training of some doctors now performing microsurgery to aid fertility in women.

Dr. Stanley T. West, a specialist in microsurgery, claimed he knows of "botched" operations by physicians who have taken only brief courses in the technique. West, who's associated with St. Vincent's Hospital, said it takes at least six months for a surgeon to master microsurgery, in which a microscope is used for delicate work. The technique is applied in cases of infertility, for example, to remove scar tissue blocking a woman's Fallopian tubes.

West cited the case of an inadequately trained doctor who virtually destroyed one woman's Fallopian tubes during microsurgery.

The brief microsurgery courses—typically about five days long—are offered at Johns Hopkins Hospital, in Baltimore, and New York University's medical center, among other places. Dr. William Shaw, coordinator of the N.Y.U. program, said about 50 surgeons have taken the $900 course, but he can't recall any gynecologists among them. "I tell doctors it's just to get them acquainted with microsurgery," he said, adding it's possible some surgeons "don't know their limits."

Election Kitty: A Pol's Best Friend?

JACK KEMP SPENT $1,784 ON first-class airline tickets so he and his wife could fly to a football game. Charles B. Rangel paid $1,435 for wine. Jim Courter bought a $387 lamb at a 4-H sale.

If those payments by congressmen seem a little steep, there may be an explanation: The money's coming out of their campaign kitties, not their pockets.

Rules for the House of Representatives limit the spending of campaign funds to "bona fide campaign purposes." But, as documented in a story in the August 30 *New Republic*, the House has made little effort to patrol what's bona fide.

The article's authors, Bill Hogan, Diane Kiesel, and Alan Green, gave *New York* previously unpublished examples of "campaign" spending by New York–area congressmen.

A Kemp aide defended the purchase of the plane tickets, saying the New York Republican's district includes Buffalo and he was flying to watch the Buffalo Bills play the San Diego Chargers. An aide to Courter, a New Jersey Republican, said the lamb was bought to help a charity. And a Rangel spokesman said the New York Democrat bought the wine to entertain constituents.

These payments were for 1981—a non-election year.

Rangel, Kemp: *Bottles of wine and airline tickets.*

'Missing' Heavies Plan Libel Suit

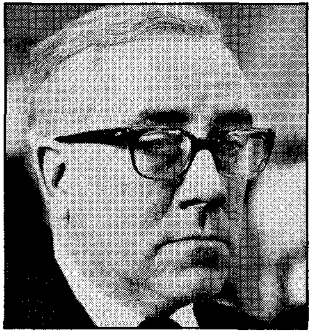
On the screen: *The U.S. ambassador and consul in* Missing.

THE FORMER AMERICAN AMbassador to Chile and two other ex–U.S. officials there say they're planning to file a libel suit against Universal, the studio that made *Missing.*

The movie "essentially accuses the three of us of murder," said Nathaniel Davis, who was ambassador to Chile in 1973, when a young New Yorker there, Charles Horman, disappeared and was later found shot—events that formed the basis of *Missing.* The script says the "U.S. Embassy must have signed the kill order," Davis contended.

Davis, currently an adviser to the U.S. Naval War College, Fred Purdy, a consul at the time, and Ray Davis, ex-head of a U.S. military-advisory group in Santiago, have retained New York lawyer Robert Kasanof. He's expected to file their suit later this year. Universal wouldn't comment.

A source said the action may also name Thomas Hauser, who wrote the book on which the film is based, and Avon, one of the publishers. The book quotes Horman's father, Ed, as suspecting that his son was executed by Chilean officers because he'd stumbled onto evidence that the United States had had a hand in deposing former Chilean president Salvador Allende.



Nathaniel Davis: *To court ?*

A $4.5-million wrongful-death suit by the Horman family against Nathaniel Davis, Purdy, Ray Davis, and eight others was dropped in March 1981.

Market Binge a Bust to City

SOME LOCAL OFFICIALS MAY be forgiven for finding the bullish mood on Wall Street a bit much to bear.

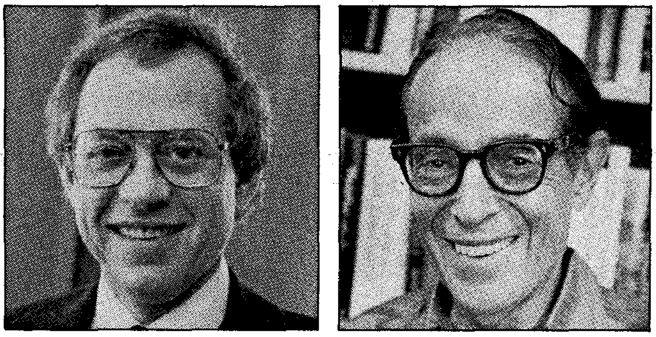
Last October, the city abolished its stock-transfer tax. Had it existed on August 18, when a record 132.7 million shares changed hands, city coffers would have netted $4 million, according to calculations by a source at the State Financial Control Board. During all of last week's trading binge, some $18 million would have come in, the source said.

The tax was ended to forestall brokerage houses from moving out, and the state has agreed to reimburse the city for some of its losses. But, the source claimed, the city might have netted several hundred million extra dollars this year.

BY SHARON CHURCHER

Photographs: top, Simonpietri/Sygma; right, Washington *Post*, bottom left, Wide World; bottom right, Dennis Brack/Black Star.

'Tell-All' Book: Who's Listening?



Inside Simon and Schuster: *Snyder, Schwed.*

SIMON AND SCHUSTER'S longtime chairman, Peter Schwed, is stepping down from the editorial board to write a book about the house. But some of his rival publishers aren't exactly holding the presses for it.

A source said Doubleday chairman Sam Vaughan spurned the book on the ground that S.&S. lacks "principles" and constantly raids his authors. And Alfred Knopf's president, Robert Gottlieb, said he found Schwed's approach toward S.&S. president Dick Snyder positively "hagiographic."

Schwed's agent, Scott Meredith, has been wooing these publishers with a synopsis that says the book will reveal how the company lost such authors as Mary McCarthy, Rachel Carson, and Herman Wouk, and how Snyder nonetheless built the revenues from an annual gross of "$8 million to one of around $150 million." In addition, Schwed promises to provide a detailed account of Snyder's private bathroom.

"There are things in the book Dick Snyder won't like and things that he will," said Meredith.

The agent said he turned down an offer to submit the project to Linden Press, an S.&S. imprint run by Snyder's wife, Joni Evans, explaining that he didn't want the book to look like an "in-house" job. Last week, Macmillan seemed about to pick it up.

CBS Folds Hospitality Tent

BELT TIGHTENERS AT CBS-TV have served the network's advertisers a double whammy at the U.S. Open tennis tournament: They've hiked rates for the event by up to 25 percent—and canceled the tent where CBS traditionally treats clients to free food and cocktails.

Joe Abruzzese, vice-president of CBS Sports Sales, told *New York* that the hospitality tent was a casualty of higher costs and the losses that have been piling up at the network's cable operation.

Abruzzese said that instead of entertaining Madison Avenue executives and their clients under one roof, at a tab of up to $100,000, "we will take them out individually, which works out cheaper in the long run."

Not all the ad world applauds the network's economizing at the tournament, which starts this week in Flushing. "It is a case of CBS being penny-wise and pound-foolish," said Steve Leff, an executive vice-president at Backer & Spielvogel, which has bought time for Miller beer on the event. The tent drummed up future advertising and nurtured business relationships, he said. "It's a decision CBS will regret."

Public Radio Stung by Air(wave) Raid

THE CHAIRMAN OF NATIONal Public Radio has quit in a dispute over a "rival" network set up by five of the agency's member stations.

Maurice Mitchell resigned July 29 after a stormy NPR board meeting. He and NPR president Frank Mankiewicz had questioned the formation of the American Public Radio Network, a nonprofit organization founded quietly in April by WNYC, New York, and the St. Paul, Los Angeles, San Francisco, and Cincinnati public stations. APR offers largely cultural programming for a small annual fee.

Of the 273 stations that buy programming from the Washington-based NPR, 224 quickly subscribed to APR too.

"They're openly rivaling NPR in a number of areas," Mankiewicz said.

Mitchell and Mankiewicz wrote the owners of APR's founding stations, saying there were "serious" questions about the operation. That letter sparked the dispute at the board meeting that was followed by Mitchell's resignation. He has yet to be replaced.

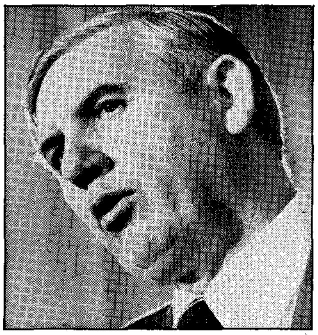
"Half the board members felt the [Mitchell-Mankiewicz] letter was completely inappropriate," said WNYC director John Beck. Beck maintained that the new network is needed because NPR concentrates on current affairs and has declined to distribute programs such as the live concerts from Gracie Mansion and humorist Garrison Keillor's *A Prairie Home Companion* show, which are among APR's most popular offerings.

Mankiewicz: *New rival.*

Familiar Name At 'Moonie Paper'

JOHN MCGOFF, AN ARCH-conservative publisher with alleged financial links to South Africa, has been appointed to the editorial advisory board of the Washington *Times*, the "Moonie newspaper" recently founded in the nation's capital.

McGoff reportedly channeled funds from the South African government into an abortive 1974 bid to buy the Washington *Star*. And the Securities and Exchange Commission is still probing 1979 charges that the Michigan businessman successfully used South African money to buy media properties, including the Sacramento *Union*.



McGoff: *South African ties?*

Kenneth Zinn, director of the Washington Office on Africa, an anti-apartheid group, criticized McGoff's relationship with the *Times*. "This could be a media property South Africa is trying to use," he charged.

McGoff didn't return phone calls from *New York*. But *Times* editor and publisher James Whelan strongly denied that South Africa had any influence on or investment in the publication, which was set up by an arm of the Reverend Sun Myung Moon's Unification Church.

Whelan, a former McGoff employee, said his ex-boss is "a man of the highest honor" who'd been "caricatured . . . by a hostile press." The editor, who said McGoff had no management role at the *Times*, also called the prolonged federal probe into McGoff's dealings a "disgrace."

Photographs: top left, © 1982 by Thomas Victor; top right, Bob Sacha; right, U.P.I.; bottom, Dennis Brack/Black Star.

The Bottom Line/Jack Egan

LOCKING UP HIGH YIELDS

The Unit-Trust Play

INTEREST RATES PLATEAUED LAST WEEK, following their recent sharp plunge. The expectation is that long-term rates will continue to decline in coming months, although how much farther the slide will go remains an intense guessing game.

This pause in the fall in rates gives investors who are still in money funds and six-month savings certificates an opportunity to lengthen their maturities and lock in higher rates for some time to come. Taxable yields of over 12 percent and tax-free yields of about 10 percent are still available to individual investors.

One way to take advantage of these high long-term rates is to buy bonds. But purchasing bonds directly is not always the best deal. Selecting the right bond can take as much time as picking a stock. And individuals with moderate savings do not always fare as well as big investors. Although government and corporate bonds are sold in $1,000 units, and tax-exempts generally sell for $5,000 each, unless bonds are bought and sold in lots of $25,000, the small investor will be nicked several points on a purchase and again on a sale, reducing the total return.

There are, however, some appealing alternatives for the individual with less than $25,000 to invest. These include longer-term bank savings certificates, unit investment trusts, and managed bond funds.

If you have kept your money in a six-month bank certificate of deposit, you may want to roll this money over into one of the longer-term certificates offered by your bank when your certificate matures. While the rate on the six-month certificates last week was 10.355 percent, Chase Manhattan's 30-month certificates were returning 12.75 percent, and 3½-year savings instruments were yielding 13.57 percent. These accounts require only a $500 minimum. Meanwhile, purchasers of the tax-free All Savers certificates were getting 8.91 percent—equivalent to a taxable yield of from 10 to 17 percent depending on your bracket.

Keeping your money in a bank provides you with safety, since all accounts up to $100,000 are federally insured. There are also some drawbacks. Let's say interest rates start to climb again. If you want to cash in one of these instruments before it matures, you will be subject to a substantial penalty for an early withdrawal, perhaps forfeiting as much as six months' interest. You also forgo any chance for capital appreciation in a bank certificate. Your return is guaranteed. While your certificate won't go up in value if rates continue to decline, on the good side it won't drop if rates start to move up. Bank certificates are perfect for someone who wants, above all, to conserve principal and doesn't mind locking up money for a number of years at a pre-set interest rate.

Leading No-Load Bond And Income Funds

RECENT PRICE GAINS	LAST SIX MONTHS*	LAST MONTH*
DIVERSIFIED INCOME		
Wisconsin Income Fund	+13.6%	+3.8%
Scudder Income Fund	10.8	2.6
Newton Income Fund	10.3	2.3
CORPORATE BONDS		
Fidelity Corporate Bond Fund	+15.5	+3.4
Value Line Income Fund	14.4	4.1
PRO Income Fund	14.1	2.4
U.S. GOVERNMENT BONDS		
Federated U.S. Government Securities	+18.1	+4.6
Vanguard Fixed-Income GNMA Portfolio	17.1	4.2
Lexington GNMA Income Fund	14.5	3.2
TAX-EXEMPT BONDS		
Scudder Managed Municipal Bonds	+16.5	+4.5
SteinRoe Tax-Exempt Bond Fund	16.3	4.7
Financial Tax-Free Income Shares	16.2	4.5

Source: "**NoLoad Fund*X" *Through August 13, 1982.

But if you are an investor interested in total return—combining both a high yield and possible capital appreciation—don't stash your money in a bank. Your best bet now is either a unit investment trust or a managed bond fund.

Unit trusts are packages of fixed-income securities, put together by one of several underwriting syndicates. They are sold by most brokerage firms these days, and come in units of $1,000. There are both taxable and tax-exempt trusts, and maturities vary from six months to twenty years or more. Interest rates vary accordingly. New unit trusts are sold regularly.

Merrill Lynch heads a group of brokerage firms that sponsors the federally guaranteed Government National Mortgage Association, or Ginnie Mae, trust, currently yielding 13.82 percent, a long-term corporate-bond trust yielding 14.36 percent, and a six-month trust made up of bank certificates of deposit that is paying 9.61 percent. There is also a long-term, tax-exempt unit trust yielding 11.30, and there is a trust made up of only New York State municipals that is free of federal, state, and local taxes for New York residents. It is currently paying 11.2 percent. These rates are down considerably from only two months ago, when interest rates peaked, but they are still exceedingly attractive.

The tax-exempt trusts so far this year have been the most popular. Over $6-billion in units has been sold to investors, topping the $5.4-billion in such trusts that were sold in all of 1981, according to Alan Longley, of *The Bond Buyer.*

Last week, Van Kampen Merritt, Inc., offered $128.1-million in tax-exempt units, the largest package ever put together. The tax-free yield was 11.25 percent. These units are privately insured to guarantee payment of principal and interest. The investor gives up about a quarter of a percentage point in yield for this insurance, which is not a very large amount for this feature.

There is, however, an initial sales charge for all unit investment trusts that varies from 3 to 6 percent, depending on the sponsor. That front-end load can be significant if you hold one of these units for only a year or two, since the charge reduces your yield.

At the same time, it is possible to sell back one of these units before it matures. Most firms will buy back the units at the offer price, rather than the lower, bid price. This favors the investor and offsets part of the purchase fee.

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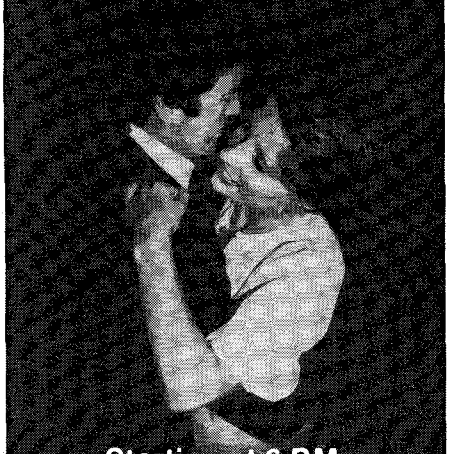

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ments, these units go up in price when interest rates drop. And their value declines when rates go higher. By making a timely investment and resale, therefore, the individual has a chance for capital gains, as well as high returns.

However, the main appeal of these trusts is as a dependable income vehicle, rather than as a trading instrument. You can choose to receive income monthly, semi-annually, or once a year. Some of the trusts also provide automatic-reinvestment features. And unlike bank certificates, these offer the choice of selling your units if the interest-rate picture starts to change.

Managed bond and income funds are actually mutual funds that are made up of bonds and other income vehicles, such as high-yielding stocks. These funds also come in both tax-exempt- and taxable-bond varieties. They can be purchased through most brokers, but you will be subject to an 8 percent load or sales charge.

But there are also many no-load bond funds that can be purchased without a sales charge directly from a mutual-fund group such as Dreyfus, T. Rowe Price, Value Line, Scudder Stevens & Clark, Vanguard, Fidelity, and SteinRoe & Farnham. There *is* an annual management fee that comes to about 1 percent of the money you invest.

Bond funds, particularly the ones that invest in tax-exempt vehicles, have been outstanding performers this year, as the accompanying table indicates. A number of funds have gained over 16 percent in net asset value through August 13. Subsequent increases have brought these returns—including interest income and price appreciation of the underlying bonds—to over 20 percent.

There are other advantages besides the low fee. These funds have professional management, can be bought and sold with ease on the day you put in your order, and provide diversification, which reduces your risk. If you invest in a bond fund with a mutual-fund group, you can easily arrange to move the proceeds from a sale directly into the group's money-market fund, which will earn you daily interest until you decide where to move the money next. These fund families usually include one or more equity funds as well, so you can also easily switch into stocks.

You may wonder how much risk you assume by investing in a bond fund or a unit investment trust. As I've already noted, bond funds are diversified, as are unit trusts. So even if one holding goes bad, your exposure is limited.

The high yield available from tax-exempt units and funds—equivalent to a taxable yield of over 20 percent for individuals in the 50 percent bracket—is sometimes ascribed to the greater risk investors see in putting money into municipal bonds. In fact, no issuer of tax-exempt bonds has defaulted on repayment in over 50 years. Even in the depths of the Great Depression, defaults affected only 2 percent of the outstanding municipal bonds. And half of those were eventually redeemed at full face value.

Instead, for any investor in a fixed-income vehicle, the greatest risk is a change in the direction of interest rates. When rates are on the decline, these investments will go up in price. The opposite is the case when rates rise.

When rates started their extended climb in the early 1970s, many bond investors found themselves with depreciating assets. If they had sold promptly when rates first moved up, they could have gotten out with most of their initial investments intact plus any income they may have achieved. But most investors—including a lot of professionals—stayed with bonds and were stuck at pathetically low yields as inflation and interest rates soared. If they chose to sell, they took big losses on what they had paid originally.

Although the consensus right now is that long-term rates will keep dropping, it's far from a sure thing. The weak demand for money is making it easier for the federal government to finance its enormous deficit while rates drop. However, the decline in rates is also sending many companies into the bond market to obtain long-term financing that allows them to repay short-term bank loans. At some point, this new corporate demand could collide with the government's insatiable appetite for money, and rates might start climbing. Prices of long-term issues, which have gone up so quickly, could drop just as rapidly. That will, therefore, be the time to get out of fixed-income vehicles, including bond funds and unit investment trusts. If you don't, you risk taking losses.

It's really not that hard to know when such a turning point occurs. Ignore sudden reversals in short-term rates. These can fluctuate quite a bit, even when the overall trend is in a single direction. One of the easiest things to watch is the bank prime lending rate, which is charged to the most creditworthy corporate borrowers. The prime rate has been coming down rapidly, along with other interest rates. If the prime begins to rise, watch out. A single increase may not be definitive. But if two consecutive increases occur, particularly in a short period, you should move quickly to sell all of your marketable fixed-income investments and move your dollars back into a money fund or other short-term vehicle. Even two rises in the prime rate can be reversed. If that's the case, you can always move your money back. Whatever loss you take will be minimal compared with getting caught when a major reversal in rates occurs. ■

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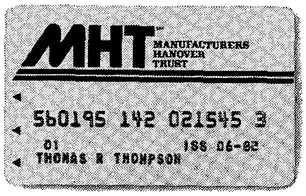
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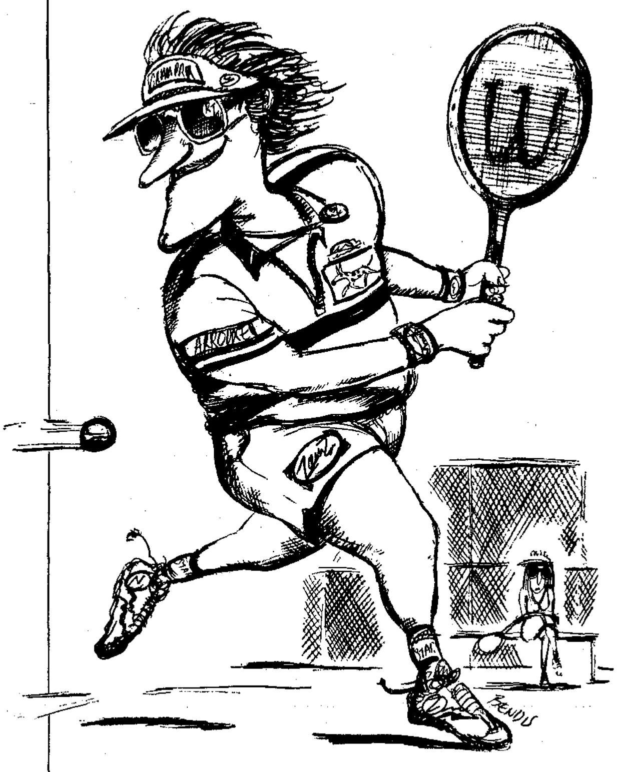
THE TENNIS RACKET



Logo-rrhea: *The look of the courtier.*

Open Status

THE MAN AND WOMAN WHO WIN THE singles championships at the 101st U.S. Open, this week, will each walk off with a tidy $480,000. That may sound like a lot, but it doesn't compare with what's at stake in the match being played a lob away from the Decoturf II court at the National Tennis Center, in Flushing.

There, in boutiques and showcases on the way to center court, fancy Italian designer-label-tennis-tog-makers are volleying hard for a greater share of the over $250 million spent annually for tennis clothes in America, by tennis players—as well as by those who would be, or would like others to think they are. As the popularity of the sport has waned and the recession has settled in, this marketing game has grown fierce. "There's definitely been a softening of sales at the high end," says Martin Greenstein, marketing director of Maggia. "People have tightened their belts, and instead of buying three to five outfits take one or two." Even so, colorful, stylish, body-hugging, and certainly pricey Filas, Sergio Tacchinis, Ellesses, and Maggias collectively rang up 15 percent, or roughly $40 million worth, of tennis-apparel sales last year—this in a world where not too long ago whites were the rule.

But back to the Open for a moment. The center court action and the clothes the players wear are all part of the furious marketing game played by the tennis-tog manufacturers.

Their aim, of course, is to make their labels not just visible but radiant—imbued with the stature of the winners. "This is a business devoted to status," says Teri Grossman, a former buyer for Feron's Racquet and Tennis Shop. "It's why people spend as much as they do as often as they do. Status-conscious people don't want to be seen in the same thing six or eight times. They're always looking for a new definition of status." The marketers' ace in helping them find it is getting star players to endorse their gear, and play (and preferably win) in it. (Some evidence does suggest a link between a garment's sales and the success of the player-endorser.)

Thus, Bjorn Borg slams to the baseline—when he makes it to the court—decked out in Fila. Vitas Gerulaitis sprints around the court strictly in Maggia. Chris Evert Lloyd reigns in Ellesse. And when a despondent John McEnroe throws himself on the ground in protest, you can bet he's dirtying his Tacchinis. All of which scores points with amateurs. "People see Borg wearing Fila and they say, 'Look at these nice clothes that fit well,' " says Lee Nickelsburg, owner of the Racquet Shop, on Madison Avenue. "It's not that they think they're in Borg's league or anything. It's just that they want to look like him. *Viva* vanity."

The manufacturers—and ultimately the customers to whom the costs are passed—pay these star athletes considerable sums. Donnay racquets supposedly gives Borg $600,000 a year; Fila clothes, $500,000; and Diadora shoes, $220,000. Evert Lloyd has what is whispered to be a five-year, $5-million contract with Ellesse. And to get McEnroe to use a Dunlop racquet while wearing Tacchini clothes and Nike shoes, those manufacturers respectively served up a reported $600,000, $330,000, and $100,000. Player endorsements are so common, in fact, that Billie Jean King is the only name player without a clothing contract. As you may remember, manufacturers let her endorsement contracts lapse after her lesbian affair came to light last year.

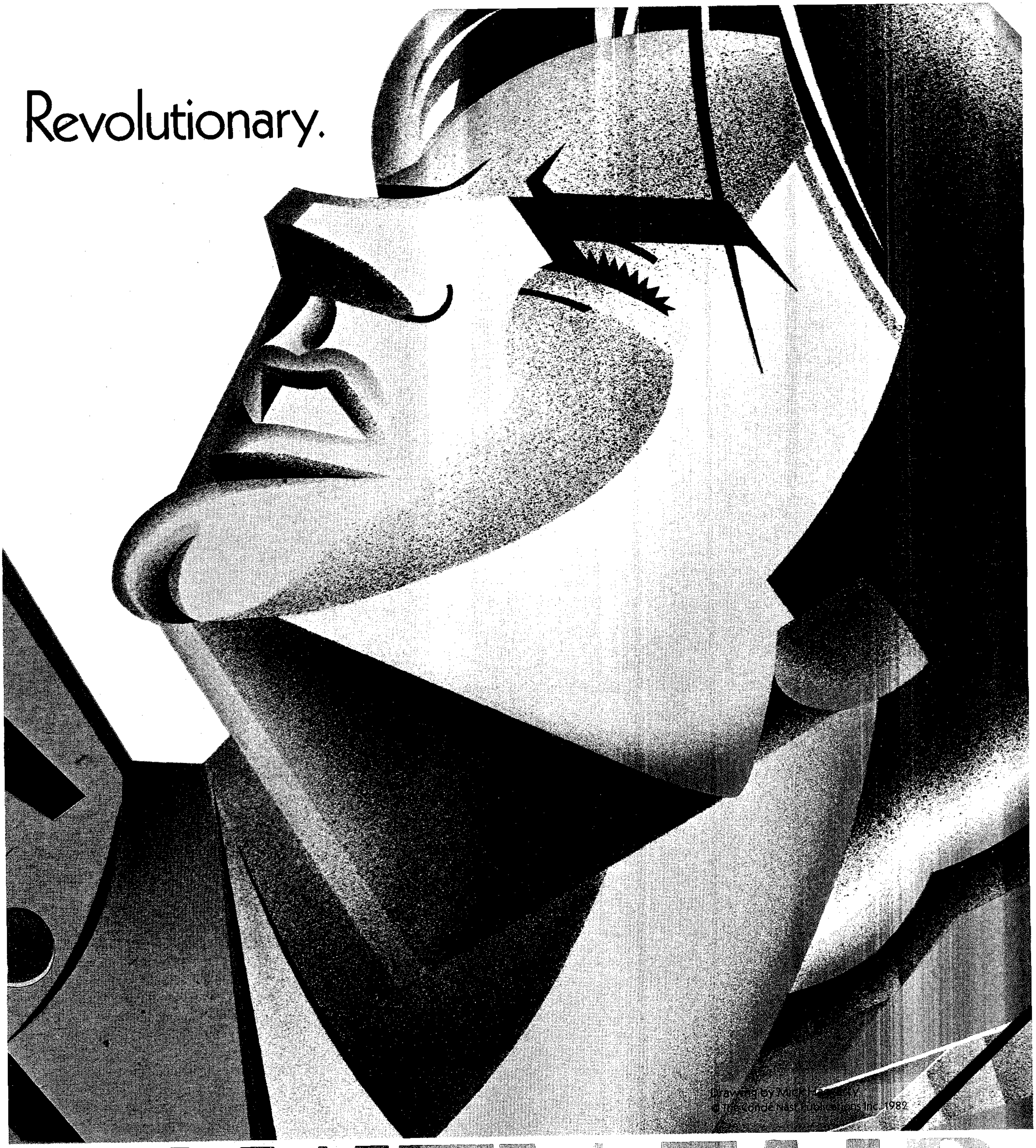
Players, incidentally, aren't the only ones dressing for free. The umpire, linesmen, ball boys and girls, ushers, scorers, and other tournament officials are all gussied up in these outfits—courtesy of manufacturers who bid to be "official clothiers" at major tournaments they sponsor. These companies also give away a lot of merchandise to sportswriters and photographers, who are enlisted as walking billboards.

This strategy of marketing fancy, premium-priced tennis apparel often works without high-priced consumer advertising's coming into play. Although mass-audience television was heavily utilized by Izod Lacoste this past summer, for the most part these marketers hawk their wares in tennis and fashion magazines.

But after the stars do their part, the real key to sales is the retailer. If specialty shops are persuaded to carry a line, people with money will invariably show up to buy it. In many cases, people spend more than their annual tennis-club membership dues on a shirt, shorts, and a warm-up suit. "Our typical buyer is 35 and up, semi-conservative, and most likely a man," says Fernando Flisi, marketing director for Tacchini. "Only 80 percent are tennis players—which means that 20 percent aren't." The spectator's penchant for pro clothes seems to be a phenomenon peculiar to America, he says. Other big buyers are South Americans, who can't get the goods elsewhere. On the day I visited Feron's, one such family had forked over more than $800 to outfit the wife. Another had dropped over $1,000 for the same purpose.

Just how did the tab get so high? I decided to go on my own pricing expedition to Feron's recently, vowing not to check the costs till I'd admired the effects. I picked a red shirt with white sleeves decorated by two thin red bands. A navy nameplate spelled out "Ellesse" in red letters on my left arm. The logo on the other side was either a sun or a tennis ball, two red sides with an orange middle. The tag, in three languages, boasted that this was the finest fabric available. It didn't say what that was. The matching skirt had a white striped waistband, two side pleats, an

Illustration by Keith Bendis.


Revolutionary.

Drawing by Mick Haggerty
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VANITY FAIR

Coming In March 1983

a Condé Nast Publication

"Ellesse"-decorated button, and a red nameplate on the right side. It was loose and comfortable. I wasn't when I read the price tag. The skirt was $64, the shirt $65, and a matching warm-up suit $190. The men's wear was even pricier. By contrast, the non-Italian Newcombe dresses in Feron's deserted back room fetched $38, and the Tail skirts $34; Feron's own navy shirt seemed a steal at $17.99.

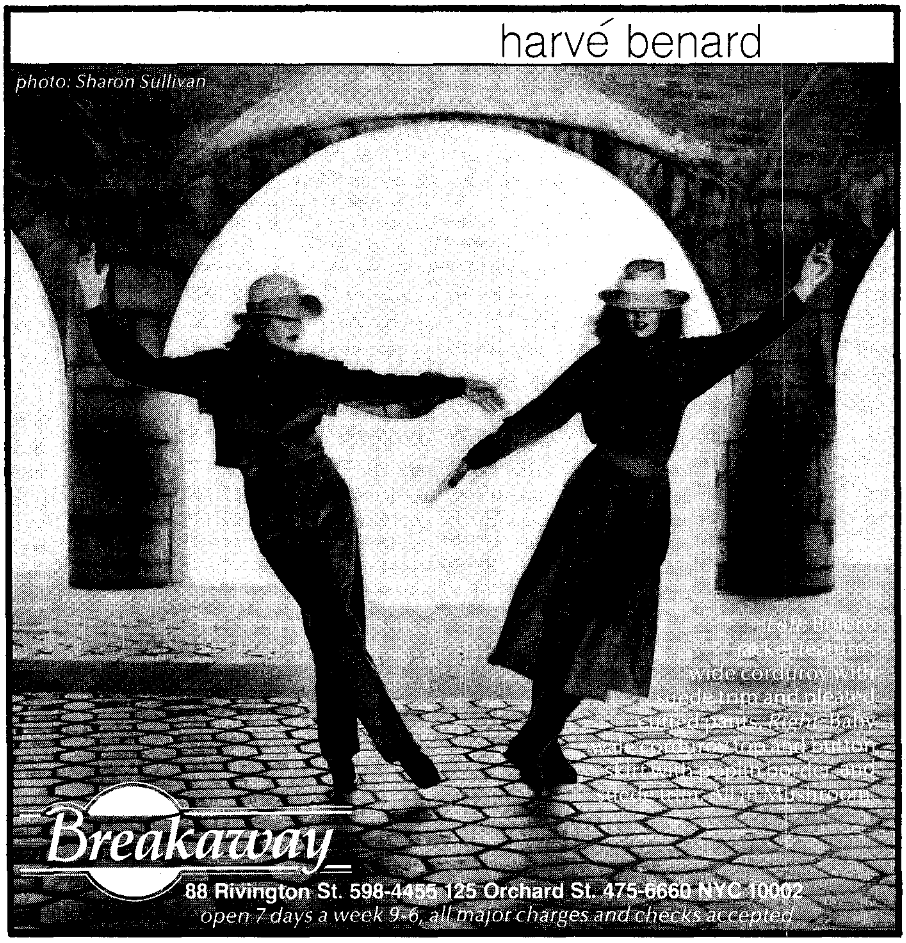
The onward-and-upward price trend that saw Fila shirts jump from $36 five years ago to $64 today is mirrored by the, well, racket in the racquet world. "Used to be," says Lee Nickelsburg, "that a racquet went for $40 or $50. The oversize Prince changed all that when it got hot five years ago. Today, racquets average $100." *Everybody* who is *anybody* is playing with graphite, and the toniest will no doubt be swinging with the $500 to $600 Prince Boron after it reaches stores, in September.

Are the fashions worth the king's ransom they cost? Those who make them nod sagely. They point to the extra-long-staple Egyptian-cotton yarn, ever so much finer than the medium- and long-staple U.S. cotton. They note that the cotton is meticulously combed to filter out shorter fibers and painstakingly mercerized to prevent shrinkage. They talk about quality control: Ellesse claims it takes all of 1.37 seconds for each of its garments to pass each control check. (You read right. Imagine blinking during a *lesser* quality-control inspection.) And they point to the aesthetic value. "Look, we could all get by with discount stores," says Maggia's Greenstein. "But there are people who pick the level of how they want to dress. That's why there's a Saks and a Gucci."

But Teri Grossman, now an independent buyer, does not think the Italian clothes warrant their price tags. "I've been in this business for ten years, and if the Italian fashions are not equivalent to the American brands, they're less than. They simply don't wear as well or wash as well. They don't hold a candle to Head in styling and quality.

"Tennis is such a status-conscious sport, like skiing, a sport of the elite. When you consider the outfitting and court time and social entertaining that grow out of it, you're talking money. People spend it because they have it. The poor are weeded out before they even get into the store."

Grossman also mourns the way endorsements have changed the tenniswear industry. "It's become big, big, big business now. People are paying money and not getting much for it but status and recognition. That makes me very sad. For the life of me I can't see why people pay such top dollars for such relatively poor quality. Tennis has become a hunt for the almighty dollar." ■



harvé benard

photo: Sharon Sullivan

Left: Bolero jacket features wide corduroy with suede trim and pleated cuffed pants. *Right:* Baby wale corduroy top and button skirt with poplin border and suede trim. All in Mushroom.

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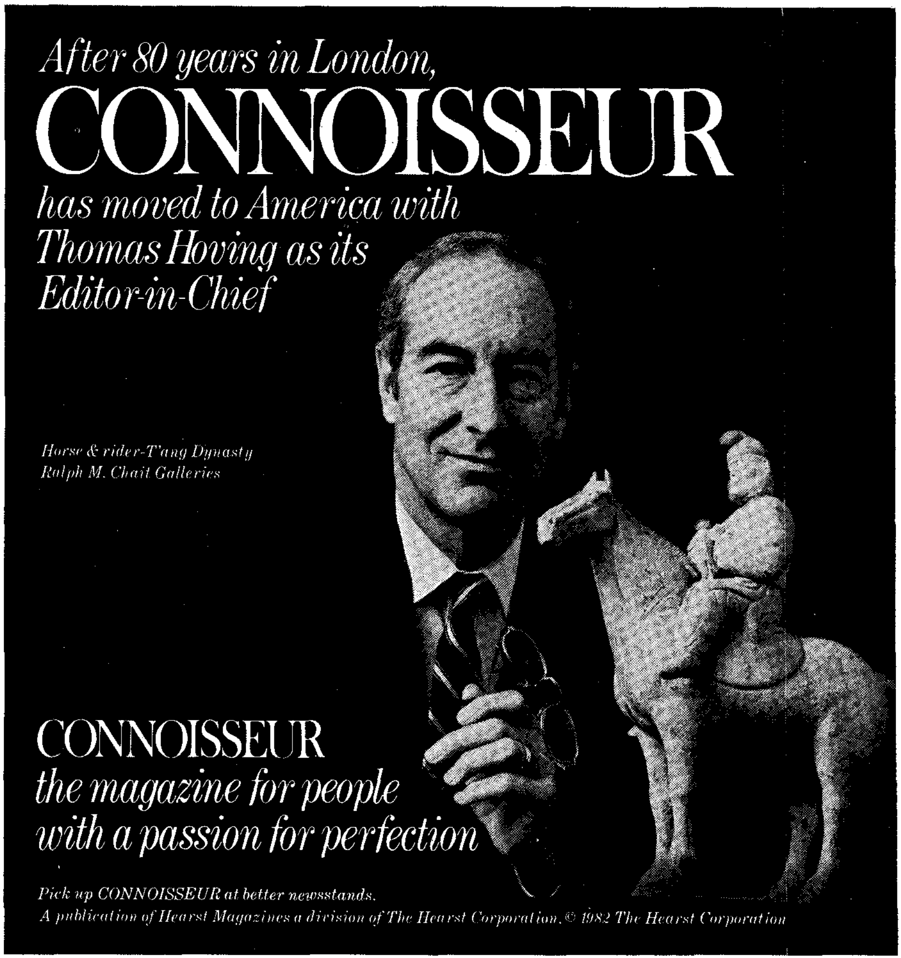

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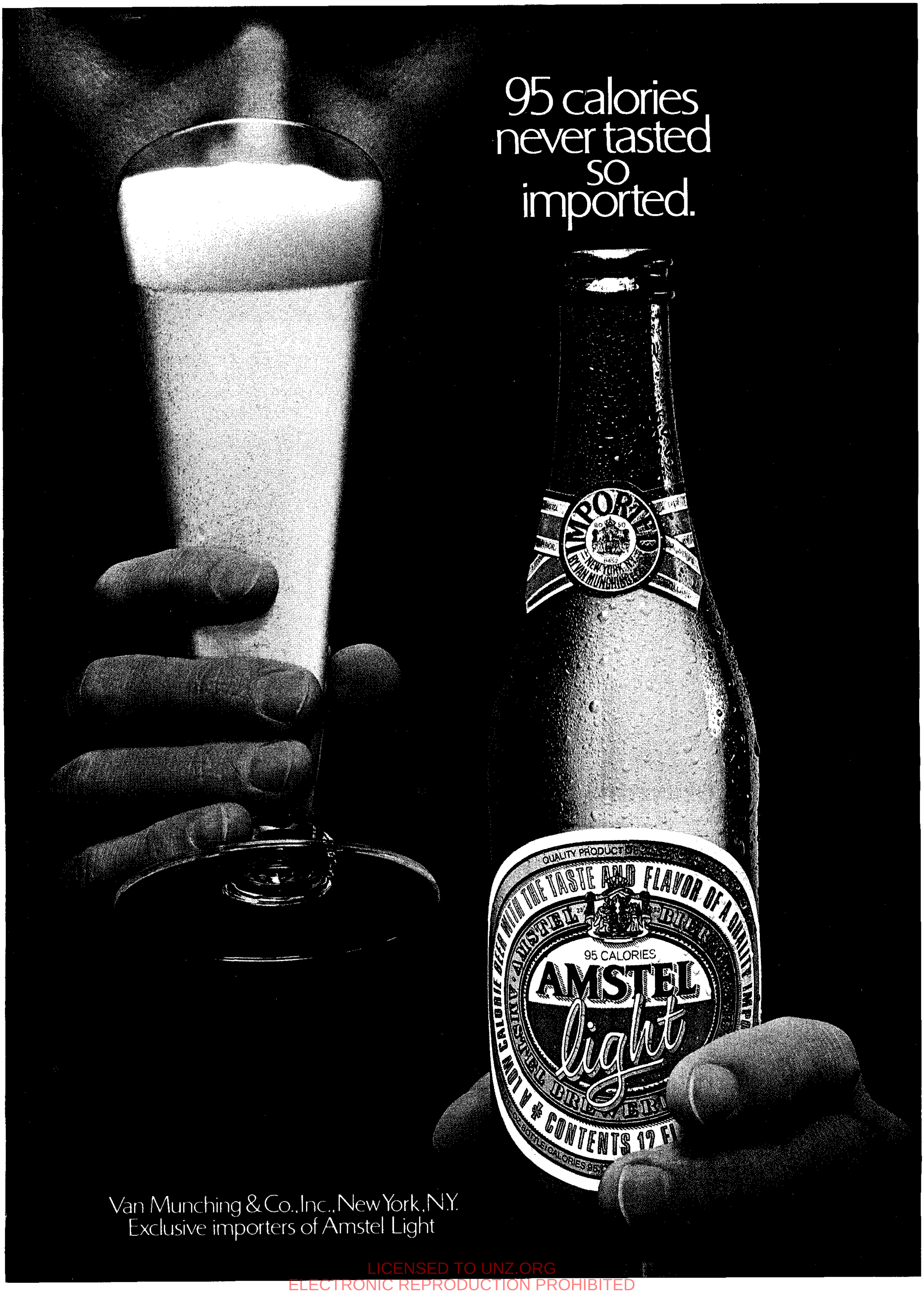
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By Ruth Gilbert

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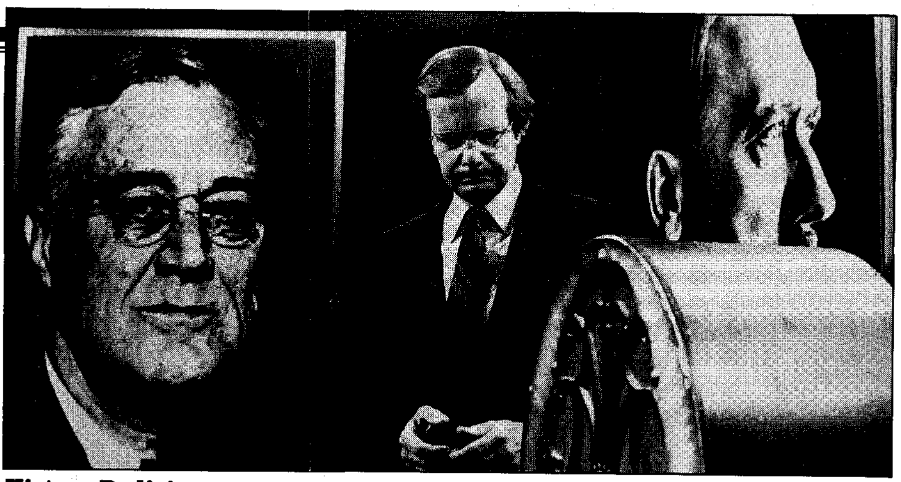
5	6	7	8			

Still all that jazz! And salsa too. Morgana King (the "godmother" of jazz) appears at Lush Life September 7 through 11. The New York Salsa Festival VII presents events in clubs all over the city, with a major concert September 4 at Madison Square Garden. And the Fourth Annual Labor Day Street Fair takes place September 5 from noon to seven on 42nd Street from Ninth to Tenth Avenue.

A Waltzing Widow

The New York City Opera returns to the State Theater September 7 with a brand-new production of Franz Lehar's *The Merry Widow*. Elizabeth Hynes sings the title role, with Alan Titus as her lover, Prince Danilo. It plays through September 12.

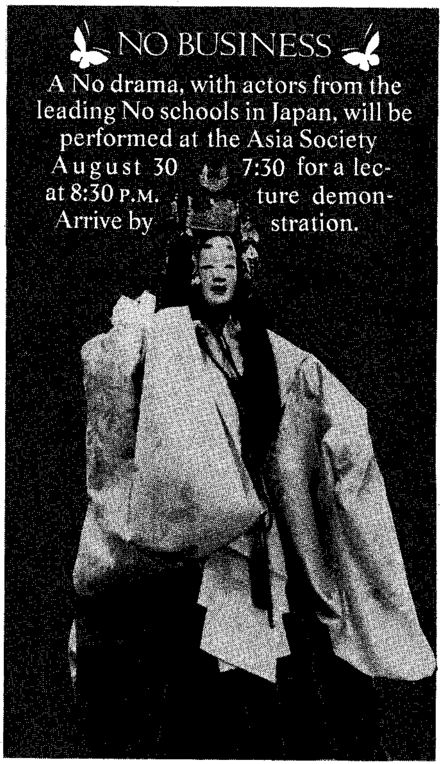


History Redivivus

Bill Moyers is host of a new twenty-part series on CBS Cable: *A Walk Through the Twentieth Century With Bill Moyers*. The first episode, September 8 at 8:30 P.M., is titled "The Democrat and the Dictator—Roosevelt and Hitler." Others in the series include an episode about the great fairs and international expositions.

Gospel Time

Patti LaBelle and Al Green (above) make their Broadway debuts in a revival of Vinnette Carroll's *Your Arms Too Short to Box With God*, the foot-stomping, hand-clapping Gospel musical based on the Gospel According to St. Matthew. Previews start August 31 at the Alvin; the opening is September 9, and the whole run lasts only eight weeks.



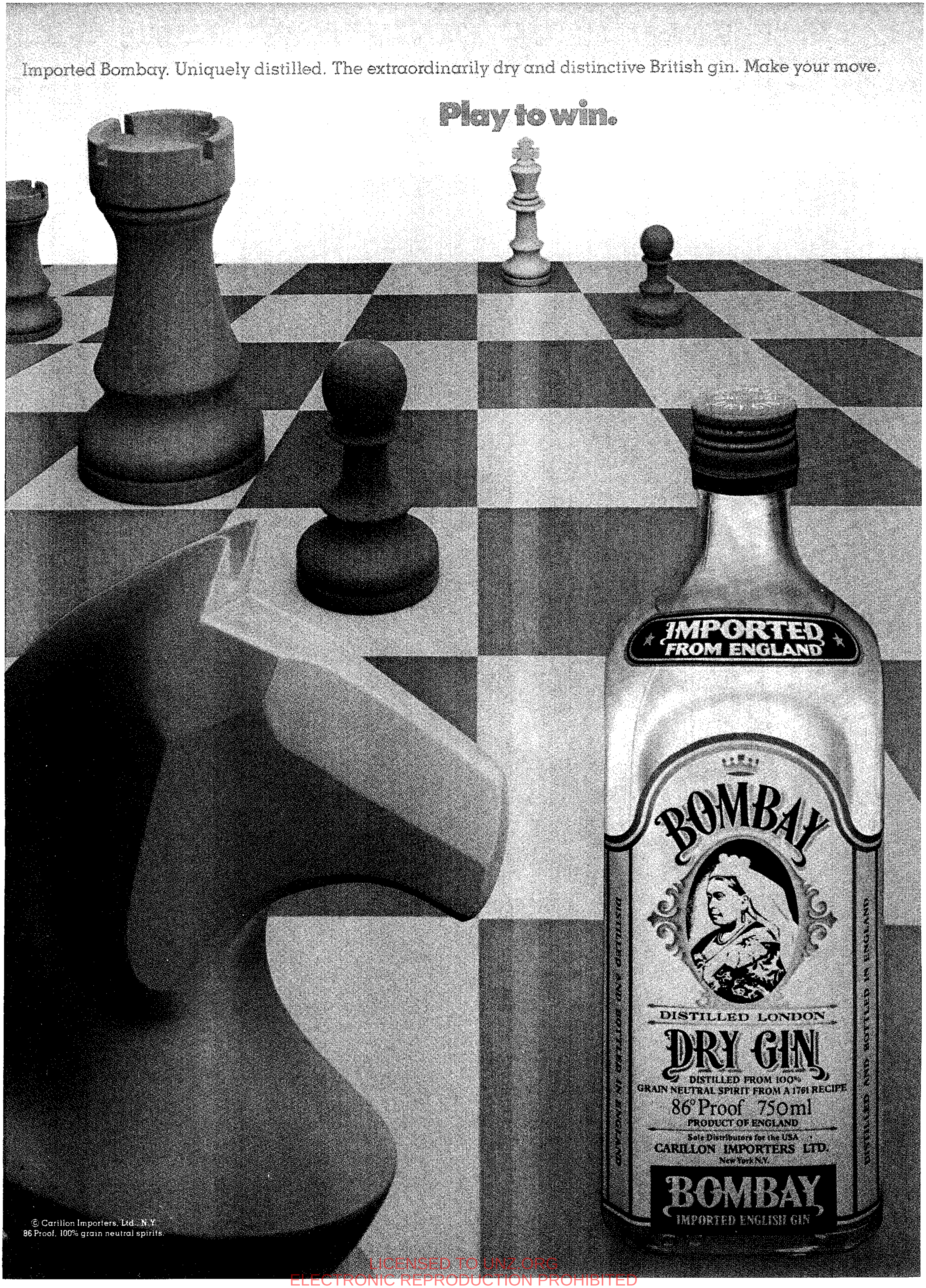
NO BUSINESS

A No drama, with actors from the leading No schools in Japan, will be performed at the Asia Society August 30 at 8:30 P.M. Arrive by 7:30 for a lecture demonstration.

Paris in the Fall

On Tuesdays, the Thalia is showing a series of 21 films, entitled "French Movies: Before the New Wave." It all begins August 31 with Michel Simon and Jean-Louis Barrault in *Bizarre, Bizarre*, a 1937 French satire from Marcel Carné and Jacques Prévert.

Photographs: center, Martha Swope; bottom left, Ken Howard; bottom right, Museum of Modern Art/Film Stills Archive.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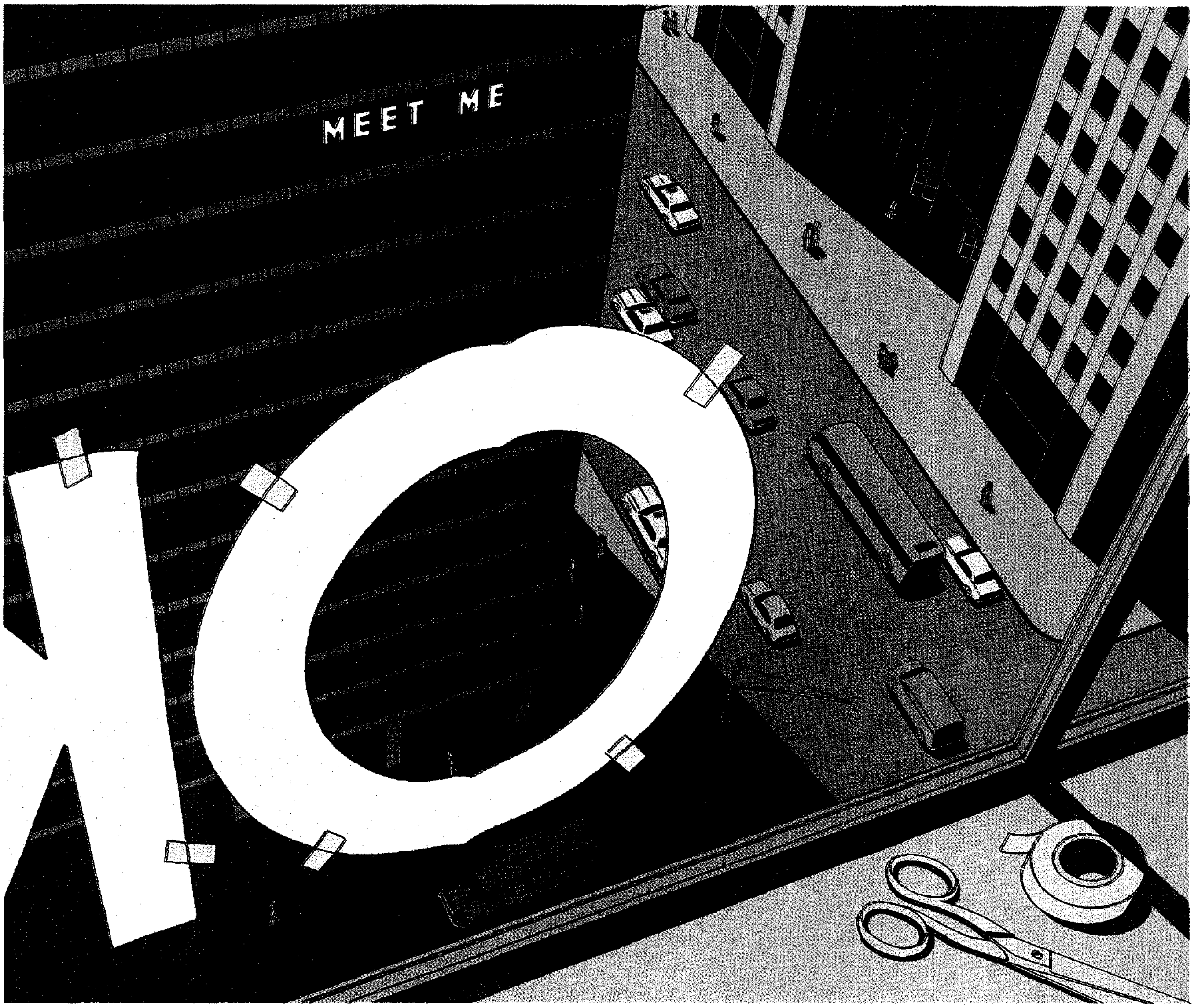
New York

True Tales of New York



Romance in the Air

MY FIRST JOB WAS WITH A PUBLISHER ON THIRD AVENUE. All day, ten floors up, I alphabetized bits of information, asking myself what I was doing with my life.

One day, I glanced across the street into an office at my level. It was occupied by several young men. What attracted my attention was not that they looked single, which I was at the time, but that one of them had placed large cutout letters against the window spelling HELLO. I couldn't resist. I cut large letters of my own from the New York *Times* and climbed onto the radiator to tape them up. HELLO BACK, my message read. An answer went up almost immediately. MEET ME AT 5. I responded, WHERE? I had no intention of meeting this person, but delighted in stringing him along. His final word: DOWNSTAIRS. Mine: SORRY.

Our messages continued. Winter passed, and when spring came, the relationship was still blossoming. I loved coming to work. My friend across the way asked once again if we could meet. FOR A DRINK. DOWNSTAIRS. This time I said yes.

I wasn't nervous. I felt as if I already knew him. He was someone resourceful who liked me. I met him at the entrance of my building. We shook hands and smiled, then went across the street for a beer.

Barry was a couple of years younger than I was, and a little shorter than I had expected, but he was likable. We had our drinks and chatted for a while, until there was nothing left to say.

The next day there was no message, nor the day after. I turned my attention back to alphabetizing, still glancing from habit across the street at the blank windows. Then one day I saw something: no words, but a broken heart pasted up for all the world to see.

—JENNIFER ANDERSON, *Manhattan*

Compiled by Patricia Weiss

Illustration by Guy Billout.

Married in Haste

Having just moved to Manhattan after working for five years on Caribbean cruise ships, I was entranced by the winter's first substantial snowfall. As I left my office, I was paying more attention to the fresh, white surroundings than to where I was going. As a result, when I approached a corner I slipped in the snow and crashed into a handsome young man who was waiting for the light. We exchanged apologies, then proceeded across the street—not together, but walking side by side.

On the next block, a man coming toward us suddenly stopped in the middle of the sidewalk, pointed at me, and exclaimed, "I know you!"

The man proceeded to turn around and walk between my handsome new encounter and me. I tried to ignore him, but he kept saying things like "I know I've seen you somewhere, but I can't place it." "Have you been on television recently?" "What's your name?"

The intruder was still with us one block later when the young man stopped, turned to face him, and asked, "Mister, do you really think you know my wife?"

The man halted, speechless. My new husband then turned to me and said, "Honey, do you know this guy?"

"Sweetheart," I replied, "I never saw him before in my life."

We then walked away, arm in arm, leaving my flabbergasted suitor standing in the middle of the sidewalk.

—Judith Weaver, *Savannah, Georgia*

* * *

The Better Samaritan

As I got out of the elevator of my daughter's building one day, I saw a little, old blind man in the lobby. He was attempting to find his way down the corridor by feeling his way along the wall. When I rushed over and asked if I could guide him out of the building, he grabbed my arm, a blissful look of gratitude on his face. He asked if I lived in the building. I said no, I was visiting my daughter.

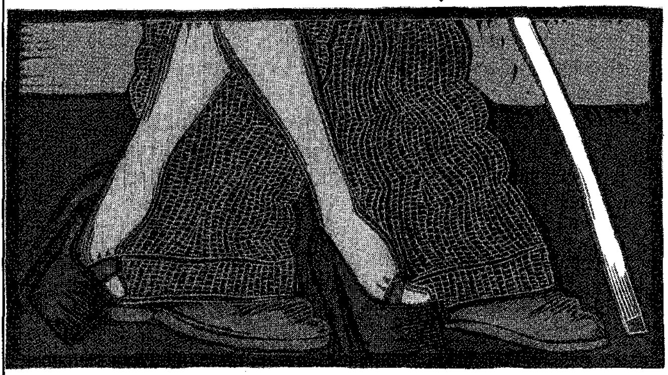
"I wish someone would visit me," he said plaintively. "Could you?" My heart went out to this lonely soul as I replied, "No, I'm so sorry, but I live on Long Island and don't come here often."

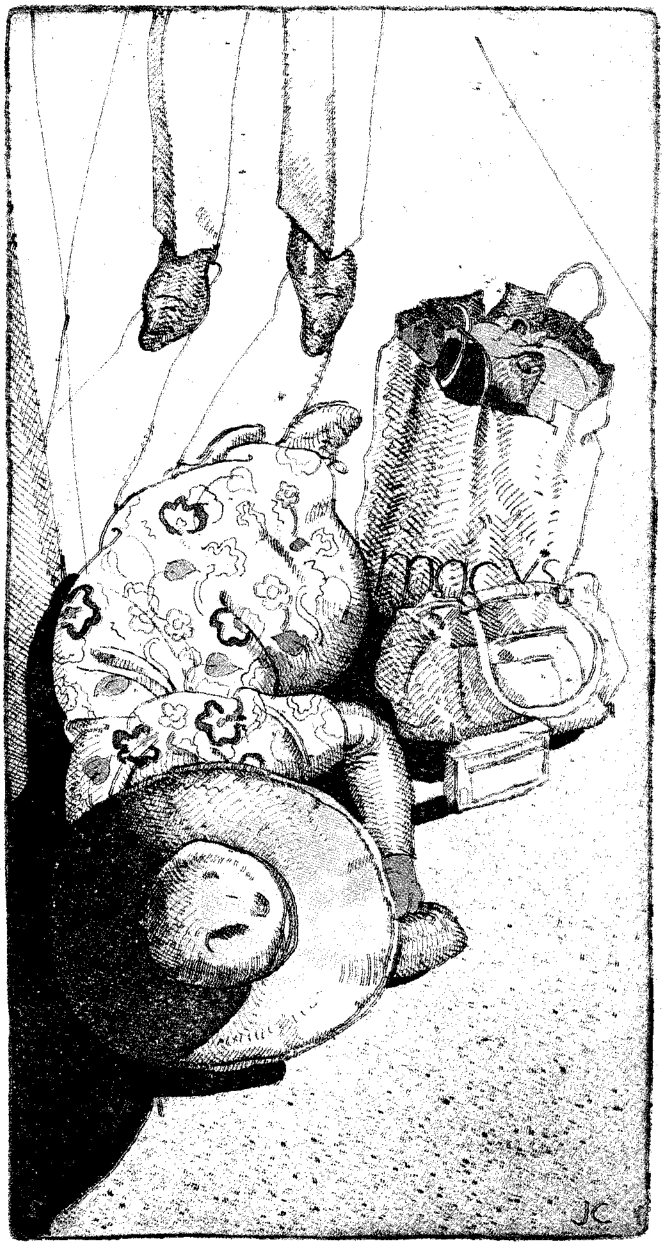
"I'd pay you," he said.

"Oh, no. If I could visit you, I certainly wouldn't expect any money for it."

By now we had reached Second Avenue, and as I helped him off of the curb the blind man said, "What I really had in mind was a little sex."

—Selma Rosen, *New Hyde Park, New York*





That Was No Lady

While walking in the theater district one night, I noticed a woman lying on the sidewalk near a stage door. She was wearing a bright, flowery dress, and next to her were a radio, a pocketbook, and a large Macy's shopping bag. A hat with a large, floppy brim covered her face. People were passing by, but no one was coming to her aid.

I bent down, asked if she needed help, and got no response. As I was about to turn her over to see if she was breathing, I suddenly thought something was a bit odd. I whispered in her ear, "Are you a cop?"

"Uh-huh," a gruff male voice answered me from beneath the hat.

I went on my way, hoping that no one had spotted me leaving a lady in distress.

—Steven Scher, *the Bronx*

Illustrations: left, Randall Enos; right, Joseph Ciardiello.

'Drive!' He Said

When we left her apartment, Kim and I were 52 blocks uptown from the restaurant, already late, and keen not to lose our table.

Fortunately, the first cab we saw was free. It was labeled something like THE SNAPPY CAB COMPANY, but we soon found out how inappropriate that name was. The driver drove so slowly that only once did we get farther than a block before the light changed. So, as we were waiting at our third red light, I asked him to drive faster. When he didn't respond, I asked again, and was again ignored. So Kim spoke up, replacing my ineffectual English politeness with her more direct American "Step on it, a--hole."

This earned a reply: "If you're in such a hurry, why don't you drive?"

Kim's own reply was to leap out, run around to the driver's door, and tell him to move over.

A minute later, we were speeding down Fifth Avenue with Kim, elegantly dressed, at the wheel, and the crumpled driver beside her. We zigzagged through traffic while Kim demonstrated the traditional way to drive a cab, with a few extra, unintentional swerves thrown in as she tried to switch off the meter.

I was eager for a chance to drive a taxi, and thought I would get it when Kim was unable to find the restaurant. We all got out and asked passersby for directions. But when we got back into the cab, Kim took her place behind the wheel once more.

At the restaurant, ironically, we had no trouble getting a table. But the dinner was rather anticlimactic after what had gone before, as was the cab ride back uptown.

That time, neither one of us got to drive.

—Richard Hayes, *Manhattan*

Illustration by Alan Reingold.

A Word to the Y's

THE Y.M.-Y.W.H.A. ON EAST 92ND STREET IS A NICE PLACE for a swim. The management seems to pride itself on keeping the facilities clean and neat.

Imagine, then, the surprise of an attendant when she walked into the women's room to find a shopping-bag lady calmly doing her laundry. "You can't wash your clothes in here, madam," the matron said. "It is simply not allowed."

The bag lady turned to face her, drawing herself up impressively despite the dripping blouses festooning her arms. "I don't have to stay *here*," she sneered. "I can always go to the New School."

And with that, she flounced out.

—LINDA ANN LOSCHIAVO, *Manhattan*

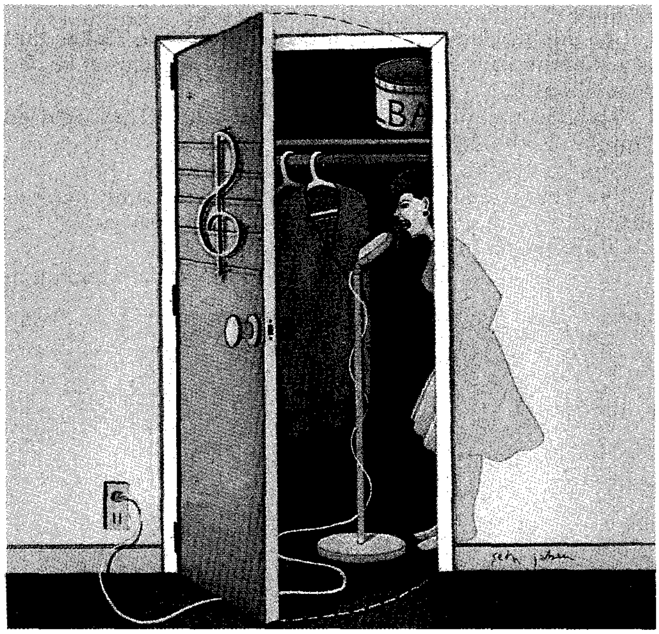
Closet Case

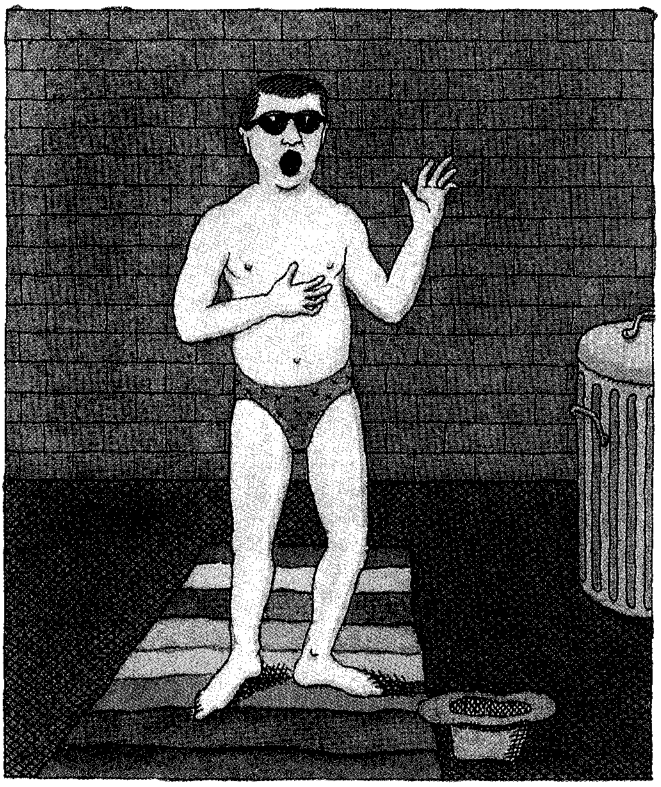
SHORTLY AFTER WE MARRIED, MY HUSBAND AND I MOVED to an apartment in a very nice small building on the Upper East Side in which half the apartments were used as doctors' and psychiatrists' offices. I was an actress and had to do vocal exercises for an hour every day: I would take deep breaths and exhale with a humming sound or let the air resonate through my nose. Since I was aware that I made odd noises, I did my exercises in a closet with the door closed.

That summer, I learned that we could sunbathe on the roof. I generally went there during the week, when there was no one else around, but one weekend I went up and met some neighbors. I was lying sleepily on my chaise, half-listening to their conversations, when I was astounded to hear two of the women discussing the monster or madman who was being kept in the building. They were sure he was chained up by one of the doctors, but no one had been able to figure out from which apartment the terrible moaning and screaming came.

What could I say? I picked up my chaise and left, and never went back to the roof again. Fortunately, we moved soon after.

—GLENNA KEAN, *Westport, Connecticut*





Busman's Holiday

EVERY DAY FOR THE PAST FIVE YEARS, ON MY WAY TO work, I have passed an operatic street singer in front of Carnegie Hall. Of course, I never spoke to him. However, about a year ago, I came out of an office building at 42nd and Sixth and was startled to see "my" street singer wailing away in that foreign spot. I went over and asked, "What's the matter? Why are you singing way down here?" He replied quite seriously, "I'm on vacation." A week later, he returned to 57th Street, and naturally I have ignored him ever since.

—JOANN J. KOPP, *the Bronx*

I Have a Gub

THE LINE IN MY LOCAL BANK WAS MOVING SLOWLY, AND at the head was a tiny, elderly woman with gray hair and little glasses, rummaging through a huge pocketbook. As she stepped up to a teller's window, I looked at a few other customers and could tell we were thinking the same thing: Here was someone whose small transaction was going to take a good deal of time.

We were dramatically proved right, but not in the way we expected: Suddenly an alarm screamed, and guards zoomed in from every direction and surrounded the little old lady. They began to ask her questions, which she answered with a bewildered air. Finally, it became clear what had happened. She had filled out a withdrawal slip that a practical joker had left behind and, being farsighted, had not noticed what was written across the top: "This is a stickup. Hand over your money."

—ROMAINE HOROWITZ, *Brooklyn*

Illustrations: left, Seth Jaben; right, Pierre Le-Tan.

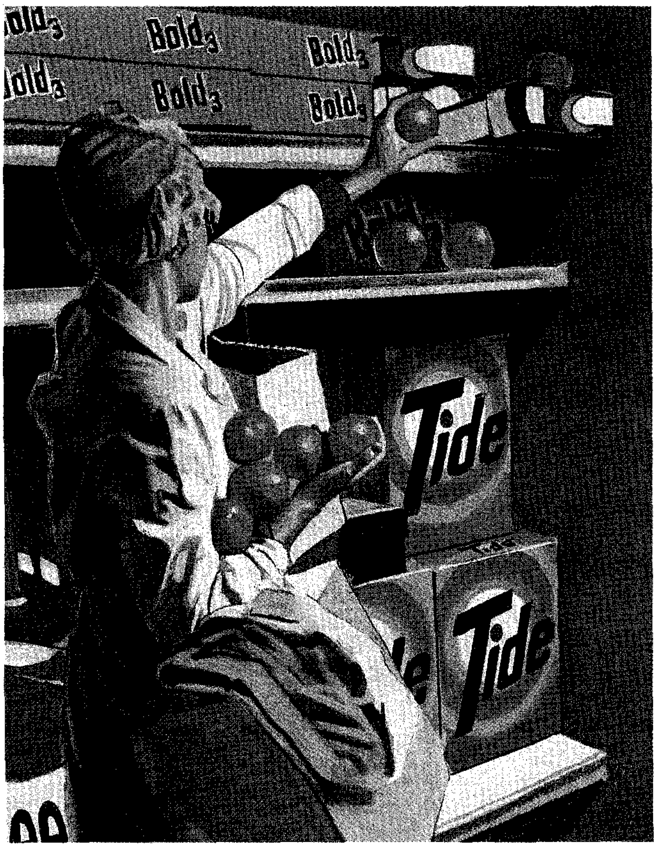
Password

IT WAS 10:30 AT NIGHT. I HAD HAD A LONG DAY AT THE OFfice, and I was looking forward to getting home. As I walked through the subway car, I came to a man who was slouched down on his seat. His legs extended well into the aisle, so no one was able to pass without stepping over him.

I resented the man's inconsiderate behavior—he was not asleep—and decided not to let him have it his way. I stepped up and gave his feet a slight nudge. This roused him, and he began to threaten me, mumbling, "I'm very unstable. I get violent."

At this point I took one of my business cards from my pocket and proceeded to tear it into small pieces until only a sliver remained, which contained the single word PSYCHOLOGIST. I handed him the scrap of card, and as he read it he broke into a grin. He sat up straight, drew in his legs, and said, "Go ahead."

—HAROLD C. CASH, *Garden City, New York*



Shelf Life

MY FRIEND JUDY WAS IN HER LOCAL SUPERMARKET when she noticed a woman of indeterminate age, a step or two up from bag lady, wandering from aisle to aisle with her arms full of disparate products. Every few steps, she would pause and carefully place an item where it didn't belong—a can of Ajax among the mandarin oranges, cat food in the dairy case.

My friend informed the manager that the woman was rearranging his stock. At this, the manager heaved a sigh and told Judy that the woman was a frequent visitor to his store. He had already assigned a clerk to follow her at a discreet distance and put each item back on the right shelf.

Judy went back to her grocery list and happened to be nearby when the woman turned around and caught the clerk replacing one of her items. With a snort of exasperation, she stamped her foot. "Jesus Christ!" she exclaimed. "Now I'll be here *all night!*"

—RHONDA MARKOWITZ, *Manhattan*

The Sorrows of Yiddish

WE BEGAN RECEIVING THE CALLS EARLY IN 1972. AT precisely 1:30 several nights a week, a man would ring our number and, as soon as I'd lifted the receiver, rattle off a string of curses in Yiddish. No hello, nothing, just swearing until I hung up.

The phone company advised a cautious approach: Wait and see, and maybe he'll get tired of it. We waited; he did not get tired. Finally, we called the phone company and got our number changed to an unlisted one.

Three months later, we went to a party in our neighborhood. Our hostess introduced us to a young man who had moved to New York some months before, and I asked him how he was adjusting. He felt very lucky, he said; he had a good job and a nice apartment nearby.

"But I don't know," he added. "There are a lot of weirdos in this town." I asked for an example.

"Well, all right," he said. "You'll never believe this, but I've been getting some very strange phone calls."

"What kind of calls?"

"Well, every few nights at exactly 1:30 the phone rings and some nut curses me. And wait till you hear this: He curses in Yiddish!"

I asked how long ago he'd moved into his new apartment. "Three months ago," he said. "What's your number?," I inquired.

Sure enough, the phone company had reassigned our old number to him!

I couldn't bring myself to tell this new New Yorker that he'd inherited our cursing caller. Instead, I asked what he had done about it.

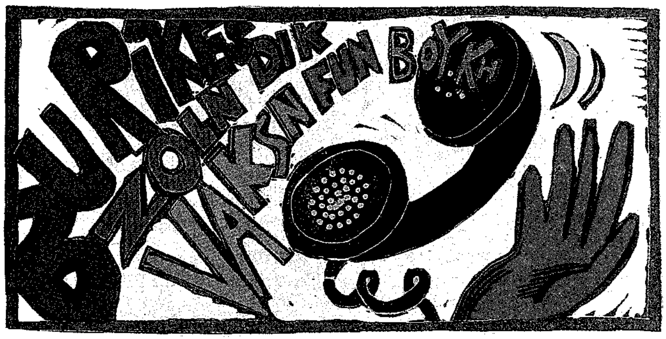
"I called the phone company," he said. "They advised caution: 'Wait until he gets tired of it.' "

"Are you going to wait?," I asked.

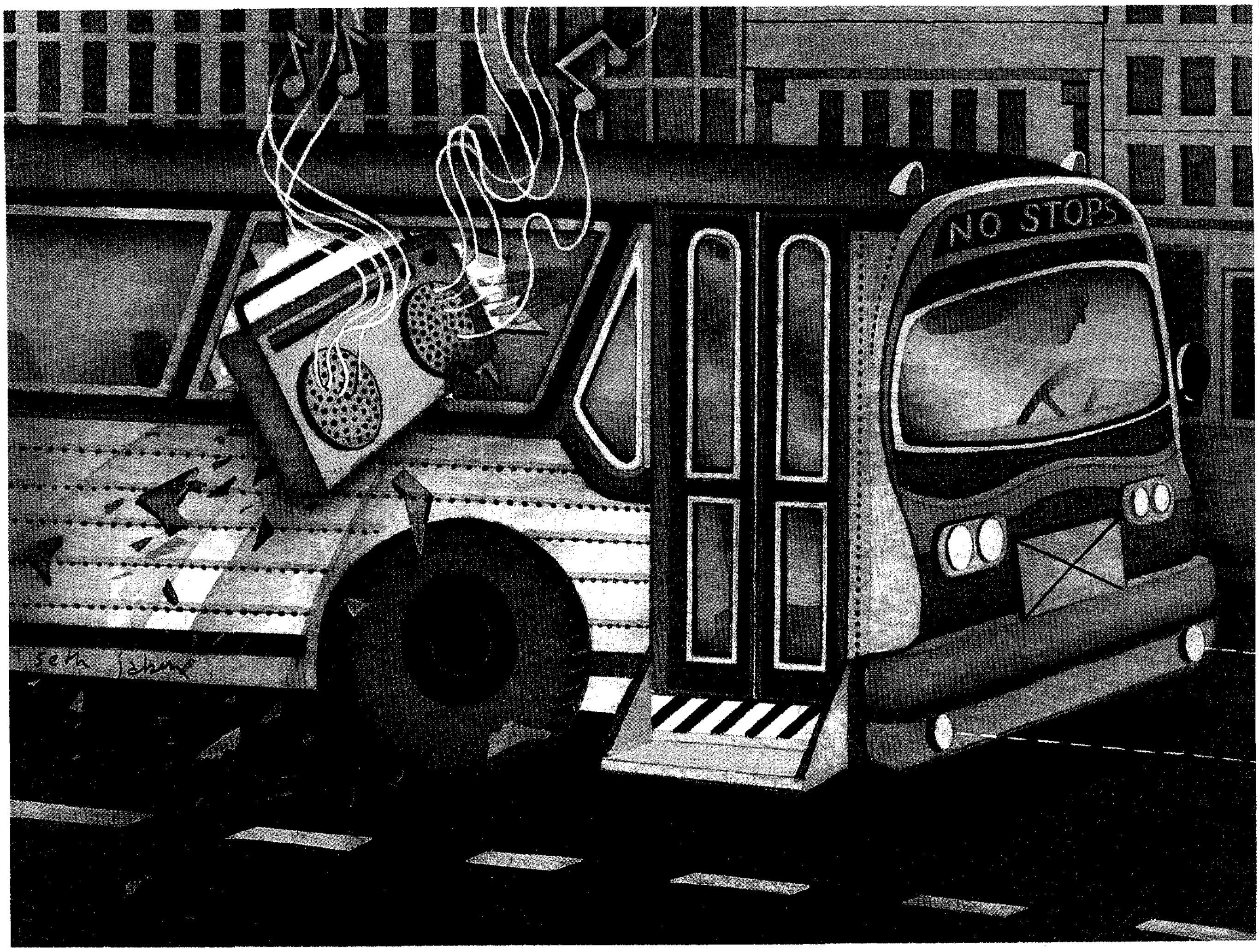
"No," he replied. "Everyone has told me to get my number changed, so I'm going to do that first thing next week."

I wonder whom the caller is cursing at now.

—AVIVA CANTOR, *Manhattan*



Illustrations: left, Alan Reingold; right, Randall Enos.



Everyone's Dream

THE DAY WAS HOT AND THE BUS WAS CROWDED WHEN A boy got on and sat down next to a well-dressed young businessman. The boy was carrying an oversize "box" radio, which he proceeded to turn up full blast. After a few minutes, the businessman turned to him and said amiably, "That's a pretty nice radio. How much would you say a radio like that costs?"

"One hundred dollars," said the kid.

"I've been looking for a radio like that," said the businessman. "Would you sell me that one for a hundred dollars?"

"Sure," said the boy.

The businessman produced his wallet and gave the astonished and gratified kid $100 in cash. The boy handed over the radio to its new owner. And then, to the delight and subsequent applause of the other passengers, the businessman stood up, leaned over, and threw the radio out of the window.

—BILL LICHTENSTEIN, *Manhattan*

Critic

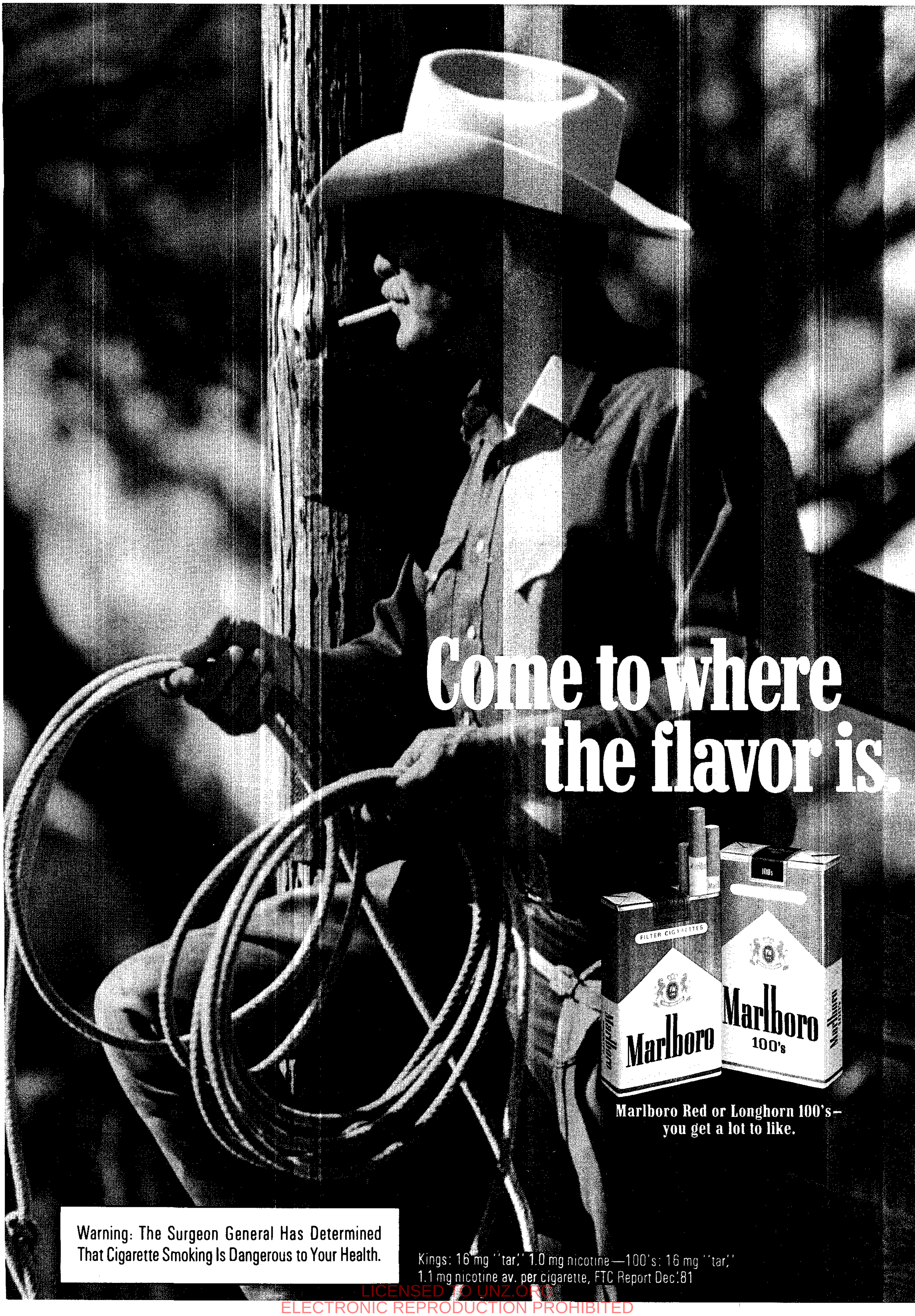
I WAS GOING TO MANHATTAN ON THE CANARSIE LINE LATE at night, and I was alone in the car—or so I thought. Then I saw him: a tall, sullen, shabbily dressed man. He seemed to be absorbed in a study of his nails, but then he raised his head and looked at me with a hostile stare. The train stopped, the doors opened, but nobody came in. Should I get off? I glanced across at the man, who was now smirking at me. "He is just biding his time," I thought, imagining how the *Daily News* would write me up: "Beautiful young woman brutally attacked on subway late last night in critical condition." Two stops from Union Square, the man got up and, still staring, crossed the aisle very slowly and stood in front of me. I closed my eyes. Then he spoke, carefully enunciating each word: "I bet I know why you closed your eyes. You were self-conscious because I was looking at you." *"Try to joke,"* I told myself. *"No matter what happens you must not show him you are afraid."* But when I spoke, my voice was a horrible croak: "Why are you looking at me?"

"Well, I'll tell you," he said. "Your makeup is smeared, and it really bothered me. I like to see a woman look neat."

Then he got off.

—EVA EDMANDS, *the Bronx*

Illustration by Seth Jaben.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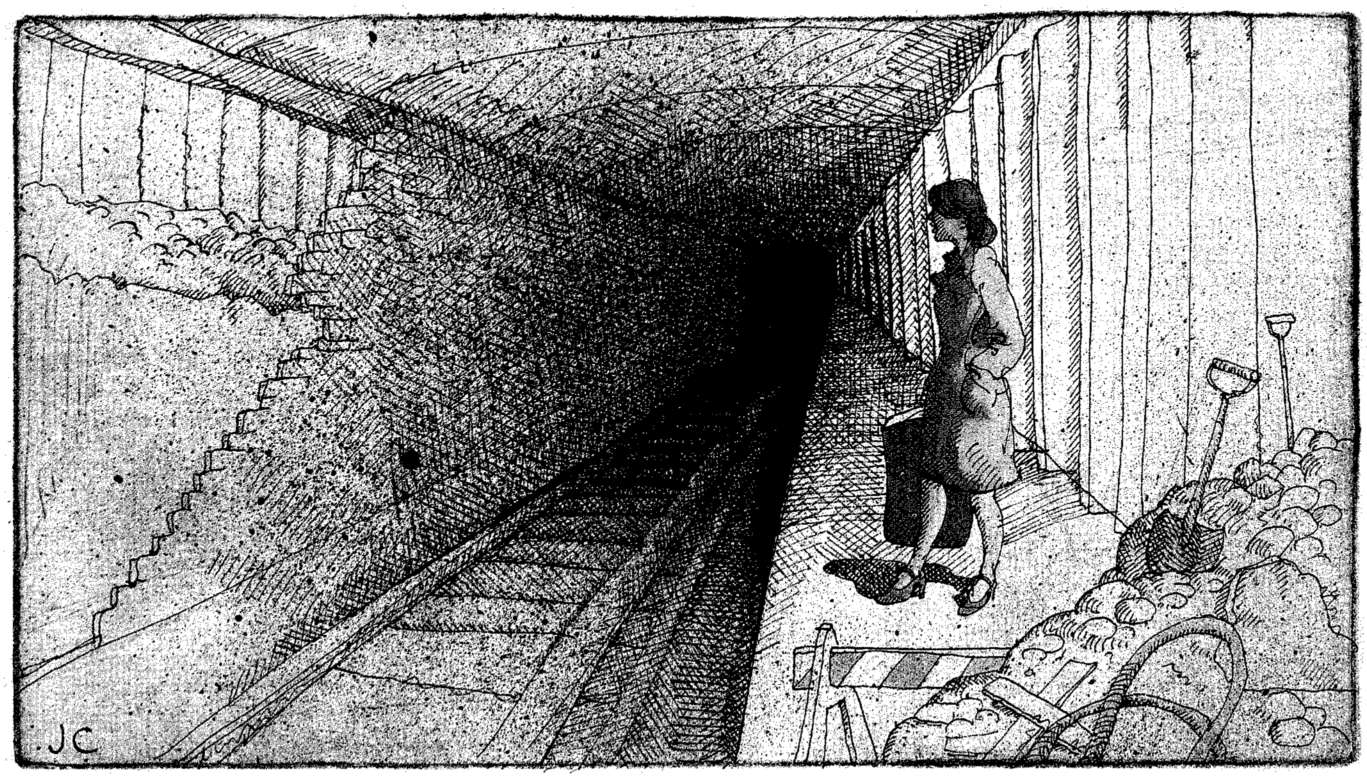


Local Stop

AFTER A HARD DAY AT BLOOMINGDALE'S SOME YEARS ago, I found myself on the uptown-local platform and asked a newsstand proprietor if there was a way to get to the downtown subway without going outside. His answer (it was rush hour) was something like "Greg derne attawy staihs," accompanied by a vague gesture. I finally located the stairs I thought he meant, and began the long climb down. I was surprised to see that no one else was on the staircase, and that no one was at the bottom either. There *were* mounds of debris, wheelbarrows, and shovels.

Rounding the corner, I went down a second flight, and halfway down a *third,* I saw a train flash past. But what it was flashing past looked like a hole in the ground rather than a proper subway platform.

There was only one thing to do. I pulled off a white glove and waited.

After a few minutes, I was rewarded by the sight of another train coming around the bend. I waved my white glove at it. The train clattered to a stop, and the doors flew open. A conductor got out and demanded, "What are *you* doing here?"

"Waiting for a train," I answered meekly.

"I don't know how you got here," he said, "but you're at the new, unfinished stop of the Lexington Avenue express." Then he ordered, resignedly, "Get in!"

I got in. And, as on all New York subway cars, no one even looked up.

—H. GLADSTONE, *Ivy, Virginia*

Art Appreciation

ONE DAY A FEW YEARS BACK I WAS ON THE FIFTH AVENUE bus, with two portfolios of my artwork. At about 17th Street, I looked out and noticed that John Lennon and Yoko Ono were standing on the corner, waiting for the light to change.

I jumped off the bus at the next stop and began running back, lugging my portfolios. About halfway there, I asked myself, "What'll I do if I catch them?" I stopped, pulled out a print that I thought John would like, began running again, and caught them on 23rd Street.

"Here's a present," I said, handing it to Yoko, who was somewhat taken aback.

"Thanks," said John. I walked away and, looking back, saw them hailing a cab.

I was in heaven. I played all my Beatles records that night. For the next year I imagined my picture hanging in their apartment. I imagined being searched for by John to do a record cover. I looked for cryptic messages in the *Village Voice.*

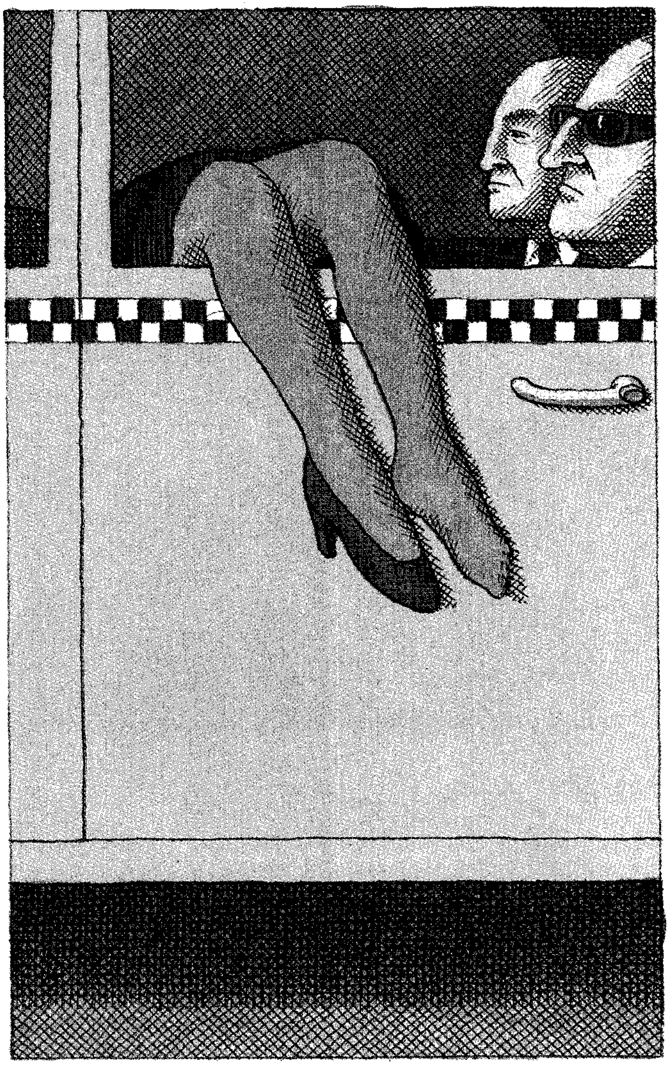
A year later, I was displaying some art on the Brooklyn Heights Promenade when three women with baby carriages made a beeline for that particular print and began talking in hushed, excited tones. After a few minutes, I asked them what they were talking about. One of the women looked at me and said, "John Lennon gave this picture to my husband as a present."

I was crestfallen. "What do you mean?," I asked. "I gave it to *him* as a present!" Thinking that her husband must be another artist or at least a big shot in the record business, I asked her what he did.

"Well," she said, "at the time he was a cabdriver."

—BERNARD ZALON, *Manhattan*

Illustration by Joseph Ciardiello.



Direct Dial

CITIBANK HAS A POLICY THAT FRUSTRATES, AND IN SOME cases infuriates, many depositors. You cannot place a call directly to any of its branches. Instead, you are routed to a central person who will try to help you or else have someone at the branch call you back after 3 P.M.

I knew nothing of this until one day when I noticed an exasperated expression on the face of a colleague. He told me that he had to speak to one of the officers at his branch before 3 P.M.; however, he couldn't get past that central customer representative. "They are absolutely implacable," he said.

After thinking about this for a moment, I asked if he would buy me lunch if I got him in touch with the branch.

"You're on," he said.

When the customer representative told me, as expected, to leave my name and number to be called back, I said, "I can't wait. I'm calling from a phone booth, and I just cashed an $800 check at your 42nd Street branch and the teller gave me $8,000. I must speak to the branch directly and immediately."

"Sir, you say we gave you $8,000 instead of $800? Wow! Hold on, please." I was put through instantly, and I handed my associate the phone.

The lunch he bought me was delicious.

—Joseph Newman, *Manhattan*

Gotta Dance

IT WAS LATE. THERE WERE FIVE OF US, AND WE NEEDED A taxi. We were ready to dance. A Checker cab pulled over to the other side of Second Avenue, and we waited to see if all the passengers were getting out. After a long while, two men in rather plain clothes emerged and started to pull the third passenger, a woman, out by her legs. She seemed to be stuck.

They continued pulling until the woman was out. She was dressed in a black evening gown and looked dead. Then the two men picked her up and carried her down 25th Street toward the East River. We ran across Second and got into the cab. The driver was very agitated, and exclaimed, "That woman was dead! They killed that woman!" Then he put his foot on the gas and didn't remove it until we had got to the discotheque on King Street—what seemed like a few seconds later. We thought of calling the police, but it was late, and we wanted to dance.

—Name withheld, *Manhattan*

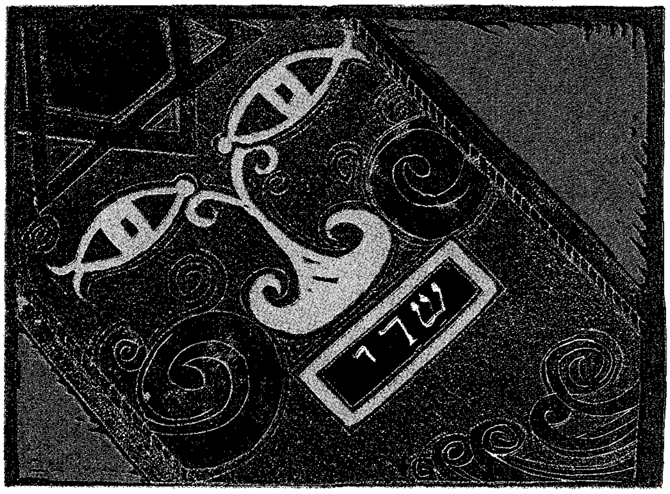
Watching Over You

MY HUSBAND AND I CAME TO MANHATTAN FROM SAN Antonio about two years ago and moved into a nice building in Washington Heights. I had never even visited the city before, and I couldn't help feeling like a foreigner, even though our neighborhood had people from many ethnic groups. So I kept watching for differences between me and our neighbors. One day, I found something that really stood out—our front door.

Every other apartment on our floor had a little oblong box attached to the doorjamb at about shoulder height. I wondered about these little boxes for a long time, until one day I realized that my neighbor touched his every time he entered and left his apartment. I surmised that the gadgets were burglar alarms (a brand not widely advertised, but one that all real New Yorkers knew about), and told my husband that I wanted him to get one for our door. I didn't want everyone who passed by to mumble, "So they're the people from Texas."

When did we find out that the little boxes were mezuzahs? I honestly don't remember. But I suppose I was right: They are a sort of security system.

—Wanda Harrison, *Manhattan*



Illustrations: left, Pierre Le-Tan; right, Randall Enos.

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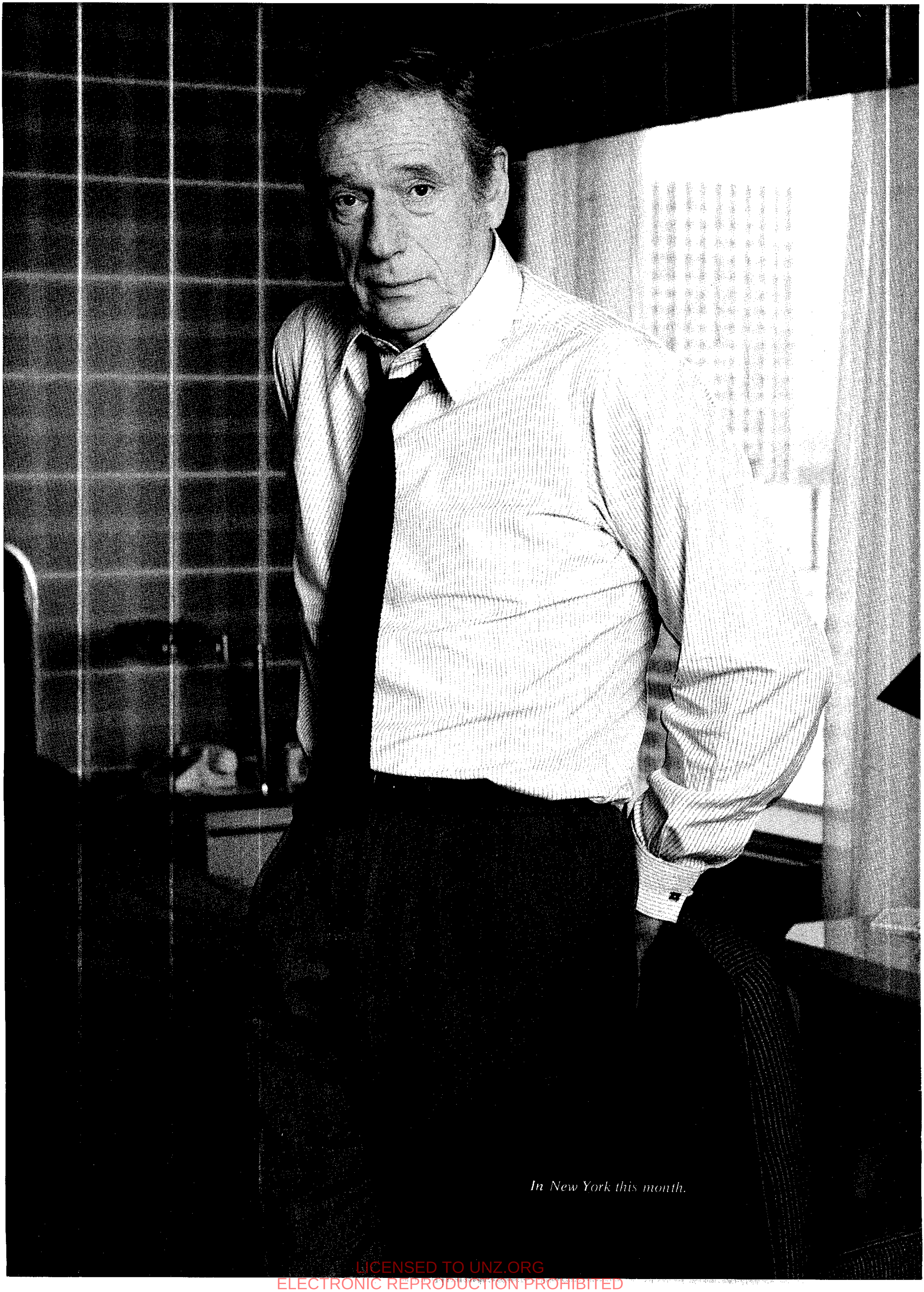


In New York this month.

Yves Montand: La Guerre Continue

By Pete Hamill

ENTER MONTAND. DRESSED IN A gray suit with a Solidarity pin on one lapel, he emerges from the lower level of a gigantic penthouse atop the Parker Meridien hotel, on 57th Street. The angular Mediterranean face creases into a smile; he gazes around in head-shaking amusement at the vast room. Through an enormous window he can see the rooftops of office buildings, the late-summer green of Central Park, the distant blur of Harlem.

"Fantastic, no?" he says, and then laughs. Montand prefers the Algonquin when he is in New York, but he has been told that it is a long way from the Metropolitan Opera House, in Lincoln Center, where he will be singing for seven performances beginning September 7. Also, the musicians need room to rehearse and . . . still, it is very amusing, no? We cross to a long tan couch, the waiting tape recorder, the ritual of promotion. He removes his jacket. The long body is inevitably thicker at 60 than it was when Montand first appeared on a New York stage, in 1959, as coiled and supple as a snake. He fingers the Solidarity pin, given to him by Lech Walesa himself when the Polish labor leader came to see Montand at the Olympia in Paris during the brief moment of Solidarity's heady triumph.

"It is not a question of courage to show this," Montand says of the button he has vowed to wear until Walesa is released from prison. "Nor of provocation. It is just to *remind* me, and the people who come across me. They can *see* it. They can *see* what we didn't do for the Jews during the war. When the Nazis came with the yellow star, if we had been truly courageous, all of us would have put on the yellow star, like the king of Denmark did. The king of this little country of Denmark, *he* put on the yellow star, and then everybody put it on. That is what I call a fight with *intelligence*. Courage, but *intelligence*. This is what Walesa did in Poland, also."

Unique: *At the Olympia in Paris.*

Montand is an almost legendary figure in Europe: master of the craft of the music hall; star of such films as *The Wages of Fear* and *La Guerre Est Finie* and *Z;* husband and comrade for 31 years of Simone Signoret; most spectacularly and publicly, the lover of Edith Piaf and Marilyn Monroe. But he is also a political man, a highly visible man of the European left. In some odd way, he reminds an American of the late Albert Camus, who was also a man of the Mediterranean, a man of sensual pleasures, a man who made his art serve the concerns of his conscience, a man who learned to doubt.

Now, in New York for a few days, Montand talks about Poland with sorrow but little surprise. Men of his generation have grown accustomed to tragedy. His troubled, mobile face shifts as he talks; now he is the pacifist politician of *Z;* now the victim of Stalinist terror from *The Confession.* His hands pierce the air as he speaks; he was trained long ago by a ballet teacher, and as with all good dancers his hands italicize his emotions. The accent is thick, his English sometimes uncertain; at such moments he turns for aid to Jean Claude Dauphin, the 34-year-old American-educated son of the actor Claude Dauphin. An obviously intelligent man, Montand occasionally seems frustrated by his inability to express subtle ideas in a language that is not his own, but he drives the English words forward with his passion. Particularly now, when the subject is Poland.

"It is going to be a very long, long, long fight," he says. "But the spirit of Mr. Walesa, for me, is the most important political thing that has happened in the world for the last 30 years. Even if apparently it looks as if he *loses,* he *doesn't* lose. For the first time we see something

Photographs: left, Annie Leibovitz/Contact; above, Martine Peccoux/Gamma-Liaison.

“. . .He is a man of sensual pleasures, a man who has

fantastic: somebody very polite, very *disciplined.* They don’t insult anybody. They don’t take guns. They don’t work against the Constitution. Not one word against the Russians. Nothing. What they ask for is very simple: a free union, like we have in our Western countries. To be free to make strikes. But when they ask in the end for *free elections . . . that* was too much!”

Coffee arrives from room service. The conversation turns to El Salvador. Does Montand think there are similarities between it and Poland? He nods, then says, “Yes, yes, similar. But . . . I don’t like what is happening in El Salvador, because people are getting killed, and that I don’t like. But, Jesus, at least they gave the elections, under international control, and we saw what we saw. Well, I’m waiting to see them give the same permission in *Afghanistan.* Or *Romania.* Or in *Cuba!* Right? Or in *Poland.* I still believe in some dreams, but I don’t continue to dream about utopia.”

He thinks of something; little rivers of tension move under the skin; he makes an A-frame with his hands.

“For example, I saw a thing the other day in the Russian newspaper *Tass,*” he says. “The Israelis were barbarian people, they said. Like the Nazis.

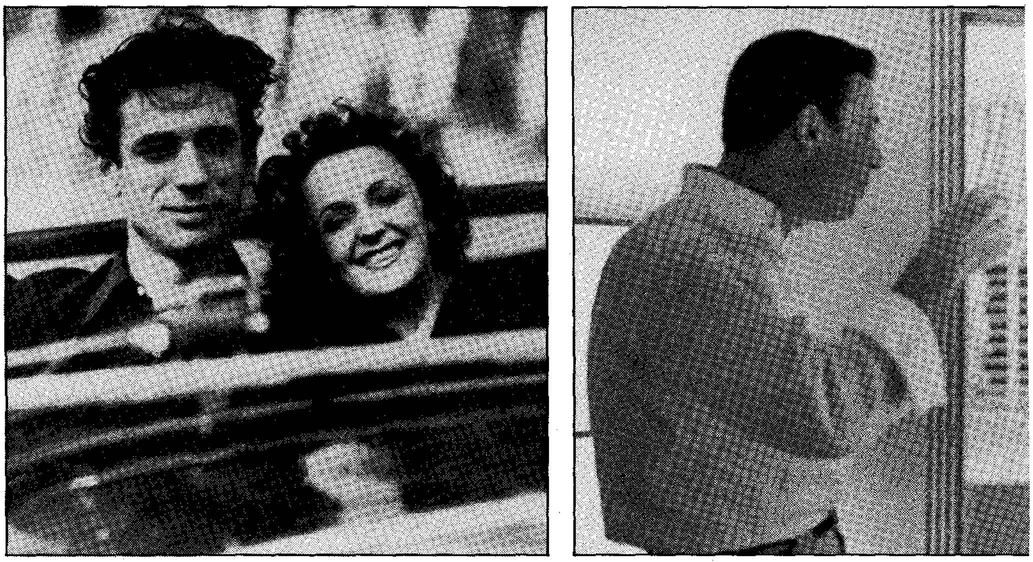
“And I remember that in Russia, if you’re living in the Ukraine, or Byelorussia, they put on your identity card ‘Monsieur Montand, Ukrainian.’ They put ‘Byelorussian.’ But for a Jew, they put ‘Jew’!” He slaps his hands together for emphasis. “They put ‘Jew’! *C’est fantastique!* And they want to talk about morality!”

The day before, Montand says, he was talking with a friend, who questioned him about capitalism.

“I said I’m not against *sane* capitalism, or—how you say?—*controlled.* As they have in Scandinavia. What I’m against is savage, *wild* capitalism. That is dangerous not only to other nations but to themselves, because they can destroy themselves, right?”

Then, very carefully: “I understand perfectly well that we can make criticism of the United States. But I stop my criticism when you want to *destroy* the United States, you understand? I always understood this, even in the past, even at that moment when we were—how you say?—*compagnons de route.* Fellow travelers. You have the same phrase in English? Yes. We opposed McCarthyism, for instance. We opposed the war in Vietnam, for instance. And easy to understand why—*today.* But even at that moment, we did not oppose United States institutions and democracy. And we *must* defend these. The people who don’t want to defend the American Constitution, the democracy of the United States, for me they are very suspicious people. Left *or* right. Because if we lose *this,* we lose everything!”

Montand apologizes for talking so much politics.



Love: *Driving with Edith Piaf in 1945, joking with Marilyn Monroe*

“But many people in this country know me,” he says. “I want them to know exactly what it is I’m thinking about. This is very important to me. Not because I come for seven shows at the Met. I don’t need this kind of thing. I have plenty of money already. It’s French money,” he says, smiling, “but it’s okay for me. I live very comfortably. I’m not looking for movie or TV contracts; I have plenty of work. But I don’t want to be *misunderstood.* Especially by those people who have some little sympathy for me. I must tell them where I am.” A pause. “If they are interested, of course. If they are *not* interested, I understand also.”

ONSTAGE, MONTAND APPEARS to be the essential Frenchman, but he was born in Italy, in the town of Monsummano, 35 miles from Florence, on Thursday, the thirteenth of October, 1921. His name then was Yvo Livi. His father, Giovanni, was a carpenter, a follower of the great Italian Communist Antonio Gramsci, who was to die in the late 1930s in one of Mussolini’s jails. Giovanni Livi did not wait to meet a similar fate. He saw the rise of Mussolini and was determined to leave Italy with his young family. “For the matter of only one day, I could have been an American,” Montand says now. “Very strange. At that time, in 1921–22, the Americans issued a lot of immigration visas, for work in America. For some reason, they needed immigrants, workers. They told me later I had an uncle and aunt in Pittsburgh. So my father went to apply for a visa. But they had stopped the visas *the day before!* The quota was full. So but for one day I could have been a singer from Pittsburgh!”

Instead, Giovanni Livi and his small family left for Marseilles. They did not speak a word of French. They settled into a tough working-class suburb called La Cabucelle and began to scrape for a living. By 1932, when Montand was eleven and a half, the Great Depression had settled upon the Western industrial nations. The boy was forced to leave school and go to work in the world of men.

“Today I have plenty of regrets about it, because I would like to have gone to school,” Montand says, and then shrugs. “But I was proud to go to work. For the first time in my life I bring home the envelope at the end of the week.”

During this period, his mother would call to him, “Yvo *monta!* Yvo *monta!,*” meaning “Yvo, come upstairs!” This phrase was to be transformed into the name that later became known to so much of the world: Yves Montand. For a long time the name was familiar only to those who shared the hard life of the Marseilles waterfront.

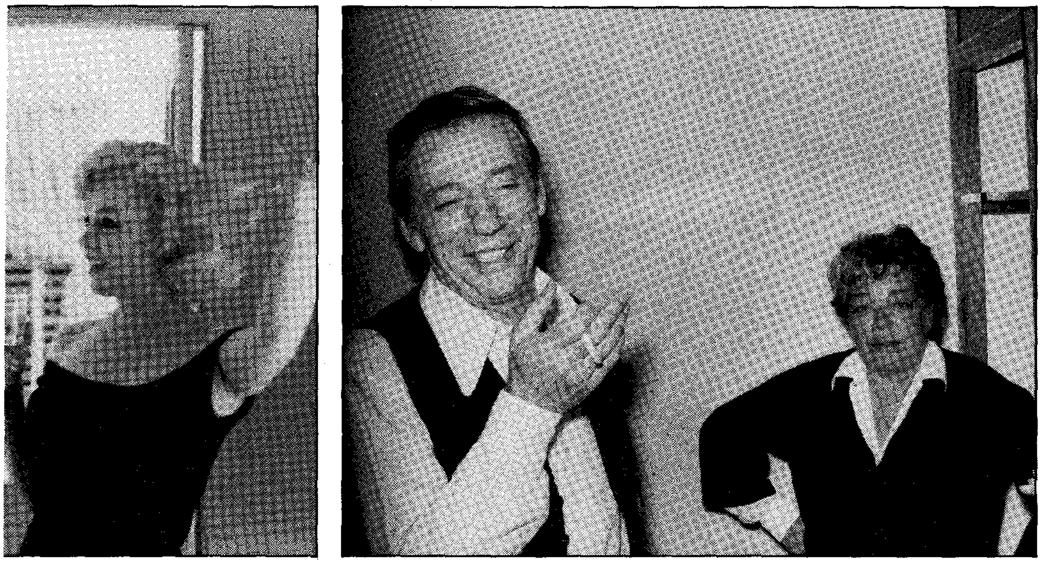
“It was a wonderful time,” Montand says, with a surprised tone in his voice. “We were very poor, but a very happy family.”

He worked on the waterfront, and later as a barman, a waiter, a laborer in a spaghetti factory, then as an appren-

Photographs: center, Bruce Davidson/Magnum; right, Gilbert Giribaldi/Gamma-Liaison.

made his art serve the concerns of conscience. . .”

tice hairdresser in the salon his sister had opened on the ground floor of the apartment house where the Livis lived. She taught him how to do hair. Soon he was working in a leading Marseilles salon, a place called Yvonne and Fernand, where he was good enough at seventeen to earn first prize from the Professional School of Hairdressing. But moving around in the background of his life were currents that would later carry him to something completely different. The first of these was the movies. The second was music.



in 1960, and backstage with his wife, Simone Signoret, in 1974.

“We would go to the movies every week,” he remembers. “Very cheap movies, with wooden seats. And also in those days, I remember seeing movies in the open air. They would come with a truck, and sixteen-millimeters. The movies were still silent at that time, but people would come and sit with their children. They paid very little—maybe, I don’t know, a quarter of a cent. It was a revolution! The movie was a revolution at that time! Can you imagine? We could see the image *moving*.”

The young Italian, successfully disguised as a Frenchman, was already playing several roles. He was a boy acting the role of a man. But like many other sons of immigrants, he was also a boy who liked to entertain his schoolmates: He did imitations of Mickey Mouse, Felix the Cat, Flip the Frog. By the time he was eighteen, working at Yvonne and Fernand, he was always entertaining the female patrons, and also beginning to develop his gift for charm. Much of this was natural; some of it he had learned from the movies, particularly after talking pictures arrived.

The movies were also a window to the wider world, the world beyond the confines of the immigrant slums of Marseilles.

“I grew up knowing better the United States than Europe,” Montand remembers. “I knew the difference between the South and the North. I knew where was Alabama, where was Oregon, Montana, and Santa Fe, and Durango. Very, very strange. That was also the Roosevelt period. So directors like Frank Capra and others gave the image—sometimes very tough—of America. The comedy, Fred Astaire, the tough pictures of Bogie, James Cagney when he was young, and Edward G. Robinson, and later by John Garfield. And because of this we grew up—*I* grew up—with the sentiment of justice we saw through American movies.”

IN THOSE YEARS BEFORE WORLD War II, Montand began to think of another possibility for his life. He wondered if he could become a movie star, like Gary Cooper, Henry Fonda, Clark Gable. He hadn’t thought of singing until he first heard the songs of Charles Trenet. Listening to Trenet and Montand on records today, one hears obvious similarities of approach and attack.

“Everything changed in 1938,” Montand says, smiling still at the memory of his good fortune. “All changed.”

In Marseilles in 1938, there was a gala every Saturday night in the square near Montand’s home. There was a band and amateur performers and what would now be described as a “tough house” in the audience. Montand would go with his brother, and one night, after making remarks about the mediocre talents of the performers, the brother challenged him: “You can’t do half as well.”

Montand accepted the challenge. He went to see the man who ran the gala, and was told to work up an act and come back. Montand prepared an act: Charles Trenet’s “C’est la Vie Qui Va,” an imitation of Donald Duck, a Chevalier tune, another by Fernandel, and, then, a rousing finale of Trenet’s “Boum.” He rehearsed. He worked. And finally, on the night of his debut, shaking with nerves, he was shoved onstage. In the movie version of this life, the audience would be electrified, a producer would accidentally be passing through and sign the raw talent and in a week he would be in Paris. It didn’t happen that way. The audience was polite. Montand finished his act and was gone. But he had begun.

“So long ago,” he muses on this day in New York, in the oddly unreal penthouse above the city. Yvo Livi did not become Yves Montand with ease. He continued to work, infected by the bug, searching, as all actors do, for an acceptable face to present to the world. He met a composer and lyricist named Charles Hummel, who was blind, and told the writer about his passion for the American West. From this came a song called “Dans les Plaines du Far West,” which led to Montand’s brief career as a singing cowboy, dressed in a beige jacket with large black checks, maroon trousers and shirt.

“It’s an amazing song,” says Montand now, confiding that he is also going to record his old cowboy song again. “It was written by a blind man—a *blind man!*—who, of course, *never* saw a cowboy in his whole life! And *bingo!* He made it right on the nose! Incredible!”

Armed with his cowboy song, dressed in his costume, Montand made his debut at the Alcazar, in Marseilles. In the audience were all his friends from the neighborhood, and they roared when he began with Trenet’s big hit, and cheered the cowboy song, and Montand was at last a professional. He still could not make a living as a singer, though. He labored by day as a metalworker in the Marseilles shipyards while serving his show-business apprenticeship at night, in little music halls, movie houses, a few nightclubs, building a local reputation. He took ballet lessons from an old Russian professor, studied music, tried to learn English on his own. Today, he still does a bar every morning, and he is a wonderfully musical singer.

But back then it wasn’t easy. The Nazis had gathered their strength and in 1940 launched the assault on France. France swiftly collapsed; the country

“. . .When Piaf left him, Montand was wrecked. . .”

was divided into an occupied zone, in the North, and the Vichy government, in the South. Much of Montand's political sense was formed in those years. “Americans do not understand what it is to be occupied,” he says. “It is a humiliation, a killer of the spirit.”

Even under the occupation, of course, life went on. Montand might have seethed about the occupation; with his father he might have hurled bitter words at the corrupt French government, which had collapsed almost without a fight. But someday the occupation would end; the Soviets would arrive in Berlin. Or the Americans. The Resistance, led by the French Communists, would cut away at the Germans. The war would surely end. In the meantime, you go on. Like the protagonist of a Balzac novel, Montand worked in the provinces of the South touring for the impresario Audifred, but there was one ultimate destination: Paris.

IN 1944, CARRYING A SINGLE friendly address, Montand arrived with one suitcase at the Gare de Lyon, in Paris. He was 23. He went to the address of Harry Max, a comedian at the Casino de Paris. Within weeks, Max had him booked into a theater at 1,600 francs a week. Montand was not yet a star, and the audiences were not impressed, but he had proved himself. He went on to play at such cabarets as the Beaulieu, the Folies Belleville, the Bobino, and the Moulin Rouge. In the last, he met Edith Piaf. Then 29, she was the first of the three extraordinary women most associated with Montand in the public mind.

“I don't want to destroy the legend,” Montand now says of Piaf, “and the legend, as you know, was so sad. But you must know this: She was someone all the time in the good humor. Laughing all the time. We laughed a lot together. We lived together, of course. But when she went onstage, all the past life came into her—the childhood, that tough life—and she sang wonderfully about it. That's the first point. The second point: Unconsciously, she always wanted to be falling in love. When she was falling in love with someone, she was happy and sang marvelously. But if there was a broken love affair, she was so sad that she also sang marvelously.”

Montand's face seems rueful when he talks about her. “This I realized many years later. Because it's not normal that one should have plenty of love affairs, just like this.” He snaps his fingers. “It's something wrong. In your life you have one, two, maximum *three* real love affairs. It doesn't mean you don't f--- around, no? That's something different. I mean *real* love affairs. You're crazy, you want to see her, you don't feel fine. You see her, you're shivering, you know? A *real* love affair . . . Piaf, she was in love every two years. It's not normal.”

Montand was in Paris for the Liberation, with its unleashing of so many forces, joyous and otherwise. And by October 1944, he was playing the Théâtre l'Etoile, where Piaf was the star. She had immediately recognized the young man's talent, and had helped him to edit that talent, shape it, marshal it toward full impact on an audience. She encouraged him to find his own material, too, songs that were not borrowed from other performers but would fit his own personality. She put him together with Jean Guigo and Henri Contet, who wrote for him such songs as “Luna Park,” “Gilet Rayé,” and “Battling Joe.”

“Day and night with our friends, chatting, drinking, wandering, laughing, we celebrated our deliverance,” wrote Simone de Beauvoir of those days immediately after liberation. “For me, in the informality of the young American soldiers, there was the incarnation of freedom: ours and—we didn't doubt it—the freedom they were going to spread around our world.”

Montand was part of that exuberant optimism. He had his own success, he had Piaf, he had the world of the Left Bank, of the cafés of St.-Germain-des-Prés, the Montana Bar, the Club Saint Germain, of *Combat* and *Les Temps Modernes*, Camus and Sartre, the return of American jazz, the poetry of Jacques Prévert. In 1945, he appeared in his first film, *Etoile Sans Lumière*, with Piaf. He met the men of the older generation who had not compromised with the Nazis; he witnessed the often brutal punishment meted out to collaborators; he became friendly with the Communists (although he never joined the party).

THEN PIAF LEFT HIM. BY ALL accounts, Montand was wrecked. She had fallen in love with him, which had served her music and his career, but the rhythm of her life demanded that she again be unhappy, in order to once again fall in love with another man. When she left, Montand applied all of his energy to his career. There were many women around, and Montand turned few of them away. But there was no grand passion. When it did fall upon him, it was to last the rest of his life.

“I met Yves Montand on the nineteenth of August, 1949, in Saint-Paul-de-Vence at the Colombe d'Or, at about eight-thirty in the evening,” wrote Simone Signoret in her fine autobiography, *Nostalgia Isn't What It Used to Be.* She was then married to a movie director named Yves Allégret, by whom she had a three-year-old daughter named Catherine (an earlier child had died after nine days). Her career had begun; she had made some good films and had even signed a four-year contract with Howard Hughes. Montand had come to the hotel on the Riviera with Bob Castella, his piano player, and Henri Crolla, his guitarist. Signoret later wrote:

> Montand came to dinner. And the next day he came to lunch, and in the evening I went down to Nice to hear him sing. And then he came back up to Saint-Paul, and I went down to Cannes to hear him sing. Finally he left with Crolla and Castella to sing somewhere else . . . and it was dreadful. That's the way it was. I'm not going to treat you to *True Confessions*. In those four days we had been struck by lightning, and something indiscreet and irreversible had happened.

Her husband came down to Saint-Paul. Signoret told him what had happened. She did not want to leave that task for others, or for him to discover it in the gossip columns.

> Nothing in the world is sadder than to cause hurt to someone for whom one wants only good, and to be incapable of doing the only thing that would fix everything, which is to stop loving the other. It becomes ridiculous to try to hold on to reason. It becomes terrifying to think about that other, who isn't there, who has perhaps forgotten about it all. It is miraculous to get a telephone call from the other end of France. It's killing to walk around pretending that everything's fine and to feel awful all the time. In short, it was as it is for anyone, anyplace in the world, when something like this happens.

She and Allégret tried for a few weeks to work things out; they didn't. Montand gave her an ultimatum: She must pack her bags and come to live with him, or even telephone calls were not worth making. She packed her bags. “When you change your life,” she wrote three decades later, “you change the lives of your friends. I was judged, condemned by some and encouraged by others, who didn't share my abiding tenderness for Allégret. It is difficult and cruel, and once again, indiscreet, to ‘make a new life,’ as they say. It's all watered by hot tears.”

So they made a life together. When Montand talks politics today, he often says “we.” “We” believe. “We” think. The “we” stands for Montand and Signoret. Together, they plunged into the politics of the postwar left; they marched with Communists; they protested the execution of the Rosenbergs; they protested the French colonial wars in Vietnam and Algeria; in 1950, they signed the Stockholm peace petition, an action that kept them out of the United States for almost a decade. Signoret says, "I think that love stories are like those other commitments in life that one takes on, which are also in the end love stories."

The French Communist party was almost viciously Stalinist in those days; its rigidity and stupidity about cultural matters were probably what kept Montand and Signoret from becoming members. "We were fiancées," Signoret said, "but never brides." Sometimes, party friends would censure Montand for singing love songs, or recording songs like "C'est Si Bon," because it was "too American." Montand would resist: "You people in the party, don't you ever make love?"

The French right, with its pre-war history of anti-Semitism, corruption, and sympathy to fascism, was not silent about Signoret and Montand. Posters were tarred, stink bombs were set off in some concert halls, tear-gas canisters in others; the mail was full of obscenities at best, death threats at worst. In the United States, McCarthyism was rolling along, and they regretted that they would never be able to visit America.

Signoret wrote, "We'd say to ourselves: 'It's a pity. We'll never see Broadway; we'll never watch Fred Astaire dance or meet Henry Fonda; we'll never know what Hollywood is like, or the Golden Gate, or the Brooklyn Bridge.'" But she added, "We weren't going to suddenly tell them we liked their bomb in order to get a visa."

EXPLOSIVES
MARILYN MONROE
YVES MONTAND
LET'S MAKE LOVE
TONY RANDALL
FRANKIE VAUGHAN

Work: The Wages of Fear *(1952)*, Z *(1968)*, Let's Make Love *(1960)*.

Their world was drastically altered in 1956. That was the year of Suez, and of the Hungarian revolution. Montand, who had become a movie star in 1952 with *The Wages of Fear,* was scheduled to tour the Soviet Union and the satellites, including Hungary, giving concerts. He and Signoret had made a film of Arthur Miller's *The Crucible,* with the screenplay by Jean-Paul Sartre. Together they had seen the French Communists break into warring camps after Khrushchev made his revelations about the crimes of Stalin. Together they heard the brutal news from Hungary. Montand was torn about going through with the tour. When a French movie producer threatened to boot him off a planned film if he went ahead with the trip, Montand reacted immediately. He told his wife, "I haven't been sure whether I was going or not, but now it's very simple: I am going."

He went; he saw how the socialist countries were run; he had few illusions when he returned.

IN 1959, MONTAND AND SIGNORET finally were allowed to come to the United States. It remains unclear why the State Department relented. They had not substantially altered their politics. But suddenly they were in New York. Montand opened at Henry Miller's Theatre on September 22, 1959. The reviews were raves. Business was huge. Contracts were offered from Hollywood. And Arthur Miller came around with his wife. Thus began the short story of Yves Montand and the reigning sex symbol of the United States. Of the three most prominent women in Montand's life, Marilyn Monroe was the one who mattered least. The outline of their story was most recently retailed in all those numbing pieces of necrophilia that were printed on the twentieth anniversary of Monroe's death. They talked about how Marilyn saw Montand on the opening night of his one-man show, brought Miller the next night, developed a "crush" on the Frenchman. She was searching for a leading man for her film *Let's Make Love* and convinced her Hol-

Photographs: top left, Cinemabilia; top right, Movie Star News; bottom, Memory Shop.

“. . .‘I made Marilyn laugh, and I'm proud of it’. . .”

lywood producers to take a chance on Montand. She and Miller, Montand and Signoret were soon camped in adjoining bungalows at the Beverly Hills Hotel. Montand rehearsed his faulty English. Marilyn often slept late. Miller typed. They all ate dinner together from time to time. Then there was a strike, and the film was delayed; Miller was off for a few weeks, working on *The Misfits;* Signoret went to Rome to make a film, and . . . In the resulting soap opera, Montand was cast as the Selfish Frenchman, Signoret as the Faithful Though Aggrieved Wife, Miller as the Impotent Intellectual, and Monroe as the Doomed Star. It was no doubt even more banal than that. A minor diversion, a small fling, hardly a grand passion.

“It was not sad,” said Signoret, “but it was a bore.”

When Montand is persuaded to talk about that time, which is almost never, he chooses to say the conventional things. No, he never said that Marilyn had “a schoolgirl crush” on him; that was an invention of Hedda Hopper's. Yes, she seemed happy when they worked together. For the rest, he is correct, polite, a gentleman.

“The writing about her on the anniversary was boring, disappointing,” he said the other day. “She can say nothing now in her own defense. We should just thank God that we have those wonderful movies. They are doing the same thing to Marilyn now that they did to Bogie after he died, to Gary Cooper, to Elvis Presley. Are they in love with the dead? Why don't they talk about the people who are *alive?*”

His voice softened.

“It is true, we were happy together for a little time,” he said. “I made her laugh every day.” A pause. “That's not much. But I'm proud of it.”

MONTAND WENT TO HOLLYWOOD during the last years of the *ancien régime*. The old glitzy institutions remained intact; studio bosses ruled with heavy hands, and gossip columnists wielded what now seems to be inexplicable power. The stale odor of McCarthyism, with all its attendant cowardice, could still be detected in the sullen groves of Bel Air and Beverly Hills. But Signoret had been given an Academy Award for her performance in *Room at the Top*, and Montand's politics were set aside because of Montand's success. They were accepted, even courted. As a small boy, Montand had once dreamed in Marseilles about someday becoming a Hollywood star. Now he had a chance for it. But he didn't stay long.

“I made two, three pictures, not very good,” Montand remembers. “I understood that they must use a Frenchman in Hollywood in a certain way. Okay. But I didn't want to do that all the time. At the same time, I realized that they are not going to give me a wonderful script, with a wonderful part, because, eh, they got enough fantastic actors of their own in America! Why do they have to bring over a Frenchman or an Italian? What for? So I left.”

The career he fashioned after leaving Hollywood was unique. More than any other actor of his generation, he came to embody the sense of postwar European disillusionment. Montand the actor, Montand the public figure, Montand the man were the same: intelligent, decent, troubled, angry, but also capable of enormous folly, most of it based upon mistaken belief. God was dead, but so was Marx. Hungary, Czechoslovakia, Cambodia, Afghanistan, Poland: These were no abstract conversations at the Café Flore. Still, Montand believed strongly that even an actor must have social responsibility, in spite of the dangers.

“For an artist to do something politically, the route is very narrow,” he says. “It could look *fake*. Even if in your heart you believe in something 100 percent, it can look fake. At the same time, you cannot stand by and look on at a wrong, just because you are a singer or an actor. But you must avoid what is too much, what I call Boy Scout actions. I have nothing against Boy Scouts, you understand?” he says, laughing. “But all the same, this kind of protest makes me a bit nervous. Even when it is with people I respect. When I was young, after the war, I got involved, because we were confronted with *many* Vietnams. Not just the real Vietnam—and we were there before you!—but the Vietnam in the head.”

Nothing feeds Montand's anger more than the blindness, silence, or lying of much of the French left in the face of the criminal actions of the Soviet Union. He likes to quote his father's hero, Antonio Gramsci, who said, “The truth is always revolutionary.” He speaks with regret about his own break with the Communists after 1956, “because to break with them, to deny them, to challenge them was to do the same thing to my father. And I loved my father very much.”

The quarrel continues.

“The other day, I was speaking to someone about these things, and she said, ‘Well, you may be right, but all the same, I am still a socialist.’ And I said to her, ‘Which kind? Romanian socialist? Polish socialist? Czechoslovakian socialist? Cuban socialist? Vietnamese socialist? Russian socialist? Cambodian socialist? *Which one?*’ She didn't answer.” He shrugs, the troubled face blank for a moment. Then: “It doesn't mean we must sit with our hands in our laps! Of course not! We must ask all the time for *more* freedom, *more* good living, *more* democracy. Of course! Of course! But *don't* say to me that in life *there is just one truth*. How can you say there is just one truth when we *are* what we *are?* The animal we *are!* The way biology is moving so many *things* in us. Just one truth? Come on! It's too easy!”

AS THE ACTOR AND PUBLIC figure matured, the singer-performer receded. Montand did few concerts, and when he did, they were often special events like the 1974 benefit at the Olympia in Paris to help victims of the Pinochet coup in Chile. Concerts with a social point. But last year he decided to go back to the stage, and the motivations, as Montand tells the story, were quite casual.

“One day last year, I found a poem written for me fifteen years ago by Jacques Prévert,” he says. “Very short, a fantastic poem.”

Montand begins to recite:

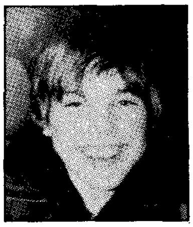
Signed up against my will by the factory of ideas
I refused to punch the clock.
Drafted the same way in the army of ideas
I deserted.
I have never understood much
There is never a lot to understand nor a little
There is something else
Something else . . . is what I love, what
I like and what I do.

Montand smiles: “It's very sharp. Not in imagery. But sharp: It is not Manichaean, it is not *black and white*. . . . Then a composer sent to me a new song, saying, ‘I know you are not singing, but what do you think about this?’ It was beautiful. Then I always wanted to sing an old song, an English song, with new words, that goes like . . . ” He begins to hum “Roses of Picardy.” He took these songs and others into a recording studio; the resulting album was a huge hit in Europe, and he went back to play the Olympia and had a huge success, particularly among the young. The people at the Met went after him; he refused, he demurred, he protested, and then he agreed.

“I don't need it,” he says of his trip to the Met. “It is a lot of work. It is, of course, as most things, a *risk*. But then I think about Prévert, I think about what he says in his poem. And, eh, you know: It's what I like. It's what I love. It's what I do.” ■

Trouble Boys

By Jesse Kornbluth



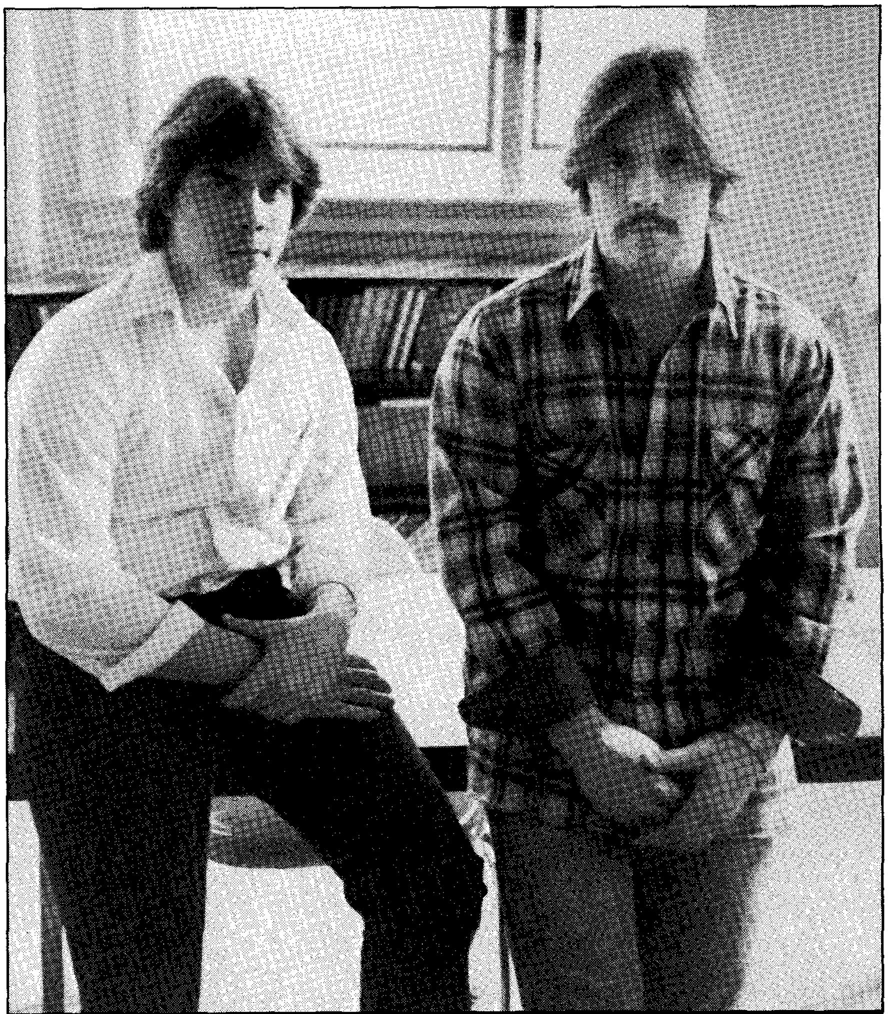
PART 2. On an April night three years ago, thirteen-year-old Johnny Pius pedaled his bicycle away from his home, in Smithtown, Long Island, and never returned. His father searched unsuccessfully through the night. The next day, Johnny's body was found under two logs and a pile of leaves on a hillside behind a nearby school. An autopsy showed the boy had been beaten and six small stones had been stuffed down his throat. The killer had also stepped on Johnny's face, leaving the diamond-shaped imprint of a Puma-sneaker tread. A week later, Suffolk County police, acting on information from another youth, escorted Peter Quartararo, fifteen, to the precinct. They maintain that they were interested in him as a possible witness to the crime. But under questioning that afternoon, Peter told officers that he, his brother Michael, fourteen, and two seventeen-year-old friends, Robert Brensic and Thomas Ryan, had killed Johnny because he'd seen them steal a minibike. Though police also talked to the other boys, they all denied any part in the murder. And within hours, Peter broke down, told his mother his confession was a lie, and said he'd never seen Johnny Pius the night he was killed.

TRUE 'CONFESSIONS'

IF PETER QUARTARARO CONfessed to a murder he didn't commit, it wouldn't be the first time that had happened in Suffolk County. In 1976, 23-year-old William Rupp signed a six-page statement explaining how he had beaten an old man to death. In fact, the victim had been strangled. Why did Rupp confess? Because, he says, homicide detectives—one of whom participated in the Pius investigation—held a thin telephone book to his head, then slammed a large chunk of concrete against it more than a hundred times.

The district attorney ultimately dismissed the charges against Rupp, and another man was arrested. Rupp then sued the police, who denied he'd ever been beaten. They couldn't deny, however, that he'd been hospitalized for three days after his arrest and that doctors had discovered pieces of gravel embedded in his scalp. Last year, Rupp was awarded $35,000. District Attorney Patrick Henry, who insists that Suffolk County police—the highest paid in the nation—are "the finest," called the verdict "a travesty."

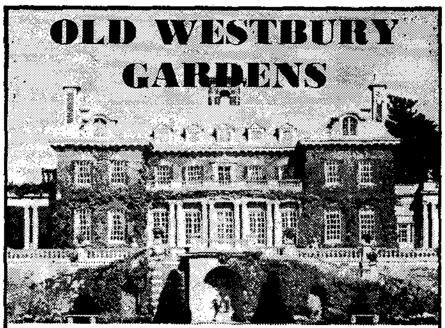
Rupp's case isn't the first in which Suffolk County homicide detectives are alleged to have resorted to unusual and illegal tactics in order to produce confessions. In 1973, William Maerling claimed that after a piece of paper was tied to his penis, detectives held him over an electric paper shredder and threatened to feed his genitals into its



Michael and Peter Quartararo were convicted of murder after an eight-week trial.

Photographs: left, Tony Jerome; right, Jesse Kornbluth.

OLD WESTBURY GARDENS



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blades. He confessed. On January 9, 1979, Christopher Gibbons says, after he was forced to strip, a Suffolk detective—one of the officers who picked up Peter Quartararo and Tom Ryan—put on a pair of surgical gloves and squeezed his testicles. He confessed, too.

(Both Maerling's and Gibbons's confessions were ruled admissible at their trials.)

Coercion can only be alleged; confessions can be verified. As the *National Law Journal* reported on June 11, 1979, "in 27 of the 28 Suffolk County murder indictments obtained last year, the accused had incriminated himself either orally or in writing. That 97 percent confession rate is astonishingly high when compared with rates in other jurisdictions." And that 1978 confession rate—three to four times higher than the percentage that homicide squads across the country say they produce in their most successful years—was no fluke. Between 1977 and 1980, the confession rate in Suffolk County homicide cases averaged about 70 percent.

Even if Peter Quartararo had been tough and clever, he would have been at a serious disadvantage the Saturday afternoon that he confessed. As the son of a former member of the Smithtown Auxiliary Police, he was inclined to believe and trust policemen. As a tenth-grader of average intelligence who hadn't yet taken the high school's required course in criminal justice, he didn't know what his rights were. And as a "witness" who was escorted into a police car just blocks from his home, he found himself in a set of circumstances that allowed homicide detectives to question him and his friends for more than seven hours without intervention by their parents or attorneys.

As a suspect, for example, Peter would have been entitled to the services of the 4th Precinct's juvenile-aid officer; as a witness, he wasn't. Although he was brought into the precinct's Juvenile Aid Room while a juvenile-aid officer was on duty, that officer was never informed that the person being questioned there was a juvenile. In his original report—which he later contradicted in court—the officer wrote that detectives told him they were interviewing "a subject" and so he stayed out of the room for the last three and a half hours of his shift.

Later that afternoon, after Peter's mother and Brensic's and Ryan's parents had called the police to say their sons had disappeared, an officer went to the Ryan house to fill out missing-persons reports. At the mothers' insistence, he called the precinct and asked if the three teenagers were there. He was told they weren't. This was, technically, the truth. Ryan's car and Brensic's bicycle were in the precinct's parking lot, but Brensic and Ryan were being questioned at homicide-squad headquarters, which is located in a separate building a hundred yards from the precinct. Although Peter had been at the precinct all afternoon, he had been brought in through the back door—the desk officer had no direct knowledge he was there.

Finally, for a detective who thought he was "interviewing" a "witness," Detective Anthony Palumbo's methods were anything but straightforward. He admits he failed to tell Peter, in the four hours before Peter confessed, that he was free to leave at any time. He also admits that when he told Peter that Ryan had confessed, he didn't say that this confession was only to the minibike theft.

Did Robert Brensic wear Pumas?

At the trial, Palumbo testified that these were the only half-truths or omissions in his questioning of Peter Quartararo and that he had never intimidated Peter. But according to Peter, Palumbo told him that because he was two days short of his sixteenth birthday he couldn't be indicted for the murder, that if he confessed he could go home; if he didn't, he was going directly to jail for 25 years. Still, Peter says, he resisted. But as the hours wore on, he claims, Palumbo kicked him in the shins, threatened to beat him, showed him pictures of Johnny Pius's body, grabbed the phone from his hands as he tried to get in touch with his family, and called his mother a "whore" and his father a "dumb f------ Italian."

And when Palumbo and Detective Gary Leonard drove him to the

Photograph by Tony Jerome.

Dogwood School, it was raining steadily and, Peter insists, they never got out of the car. "We rehearsed my confession two or three times at the station and once or twice in the car," Peter says. "They told me, 'We're going to show you what happened and then you're going to tell us.' "

By then, Peter says, he was too tired and scared to resist any longer. He decided his parents would straighten it all out later. And so, he says, he confessed.

RELEASED

When Philip Quartararo, a district manager for a New York computer company, arrived at the 4th Precinct from his new home in Queens and learned his son had confessed to murder, he knew he needed legal advice. But he couldn't think of anyone to call. Then he remembered Tom Finn. Although Finn was now a Suffolk policeman assigned to the district attorney's office, Quartararo thought of him only as the navy buddy who'd suggested that he move his family to Smithtown. So he called Finn. And Finn hurried to the precinct.

When Finn arrived, Quartararo recalls, the police were trying to convince him to let Peter and Michael take a polygraph examination. Quartararo says the police told him that if the boys passed, they could go home and that would be the end of their involvement in the murder—but if they failed, his sons would spend the night in the Youth Shelter.

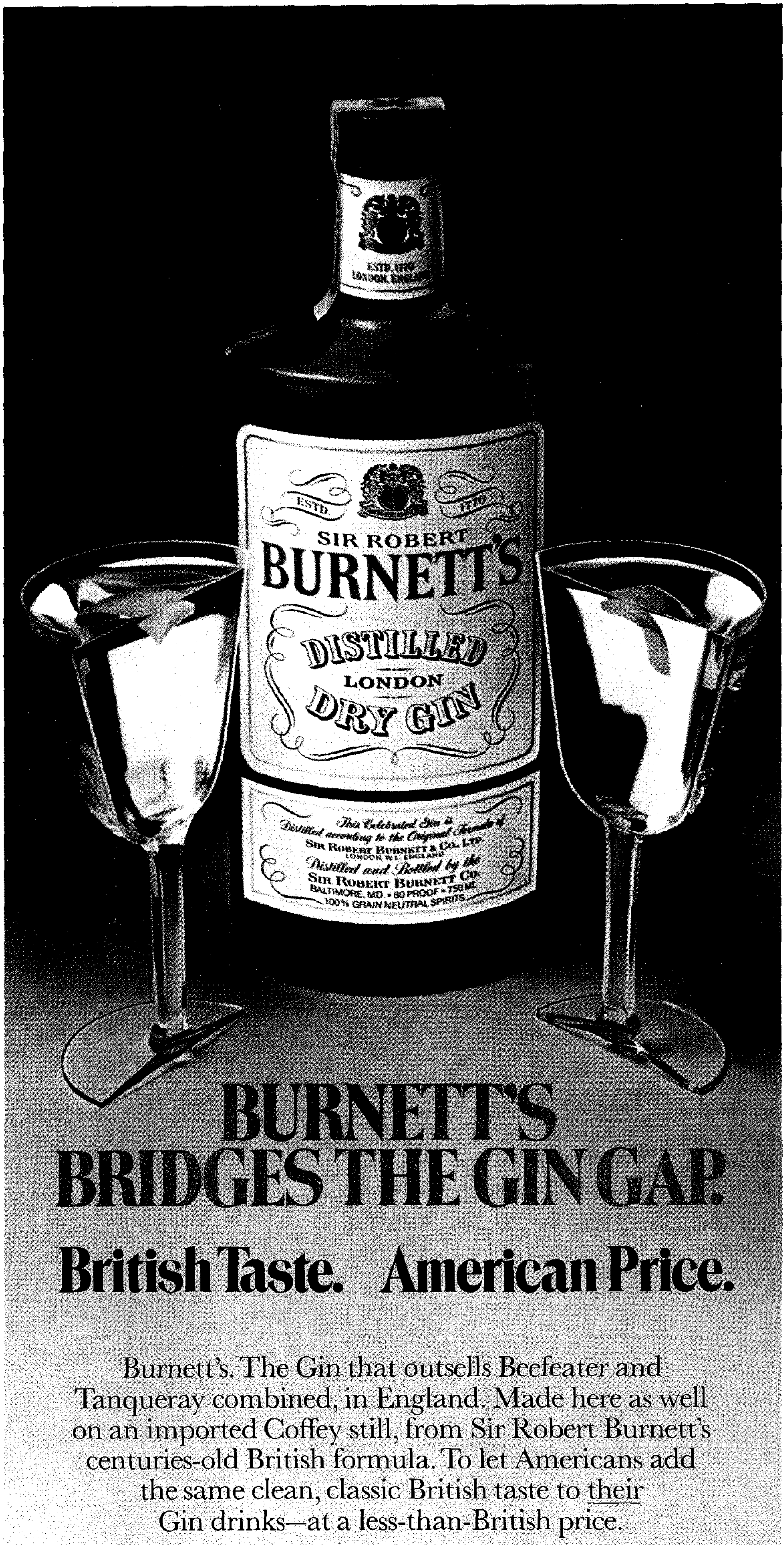
(Brensic had been released about 11 P.M. Ryan, who had been arrested and then released, was sent home around midnight.)

Quartararo says he agreed to allow the boys to undergo a pre-dawn test only because Tom Finn assured him it was a good idea. Finn and the detectives dispute that; the polygraph, they say, was entirely Philip Quartararo's idea.

The boys were told they'd failed the test—and yet, shortly before dawn, they were sent home with their parents. "We made a decision to release them," Assistant District Attorney Thomas J. Spota told me, "because of Peter's cooperation. We hoped that would speed things up. We didn't say so that night, but we contemplated asking Peter to wear a wire [a concealed microphone] for us."

MORE 'CONFESSIONS'

On April 29, the day after Peter Quartararo confessed, an earlier prime suspect materialized and, according to three neighborhood teenagers, said he'd committed the murder. "Did you hear what happened?," Robert Burke allegedly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asked. "Well, I did it!" And, these kids say, Burke—who lived across the street from the Piuses—went on to boast that he'd shoved pebbles down Johnny's throat "so the cops wouldn't know I'd put my cock in his mouth."

Homicide detectives questioned Burke—and heard him deny his involvement—on May 8. In that interview, which Burke says lasted less than an hour, he insisted that he'd been at an all-night party the night of the murder. It took the police more than a month to interview the hostess and confirm Burke's alibi.

Although police have offered no explanation for the delay in talking to the teenager who had once interested them so much, Spota says there was nothing mysterious about it.

"There were never any other suspects after Peter Quartararo confessed," he told me.

SNEAKERS

Two days after Peter's confession, homicide detectives called on the owner of the minibike to confirm that it had been stolen. With the exception of Peter's description of the three skateboarders—whom the police didn't get around to interviewing until September—the minibike theft was the only part of Peter's confession that could be confirmed.

That same day, detectives canvassed Rice Lane, where, Peter had told the police, Johnny Pius had come upon his killers. But no one on that street had seen Ryan's car parked there on the night of the murder.

Also that day, detectives took sneakers from the four suspects for laboratory tests—tests that showed their sneakers couldn't produce tread marks similar to the diamond design on Johnny's cheek. These sneakers were the cheaper brands that "heads" wear only in gym class at school. And it was in the boys' gym lockers that police found Brensic's E-Z Strides, Michael's Sears sneakers, and Peter's Pro-Keds. Tom Ryan's sneakers were in his closet at home, but they were also inexpensive: They had come from J. C. Penney.

It is possible, of course, that one or more of these teenagers owned a *second* pair of sneakers and discarded them after the murder.

According to Spota and Detective Sergeant Richard Jensen, this is exactly what happened. At the precinct on April 28, as Brensic was giving the police permission to take his sneakers, Spota and Jensen claim, he said he had owned two pairs but threw one away; he wasn't sure if the sneakers in his gym locker were the ones he had been wearing on the night of the murder. Brensic denies making this statement.

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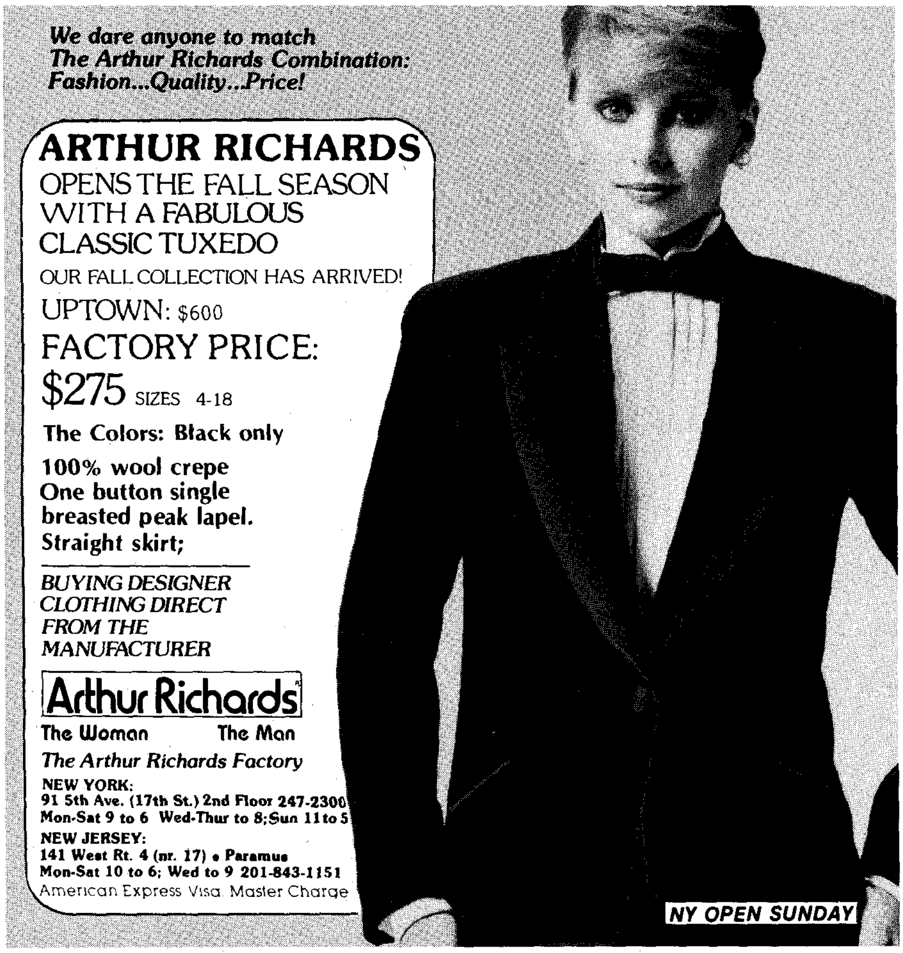

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VIGILANTES

EARLY IN MAY, THE COMMANDER of the 4th Precinct told 350 parents at a Dogwood P.T.A. meeting that although detectives knew who had killed Johnny Pius, the community wouldn't see any arrests until witnesses came forward to offer their help. Few responded. Later that month, Johnny's parents, Barbara and John Pius, offered $7,000—Johnny's college fund—to anyone who had information that would lead to an arrest. No one collected it. Handbills were distributed in the schools; announcements were made in local churches. But by May, people were thinking twice before calling the police. As one homicide detective later commented, "It was like we, and not the killers, were the bad guys."

For those who were convinced the Quartararos and their friends were guilty, this stalemate was unbearable. In May, Peter and Michael's mother, Carolyn Quartararo, began receiving phone calls from a woman who shrieked that if Peter and Michael weren't convicted, Carolyn's sons would die. At school, Johnny's friends threw stones at the Quartararos.

That spring, Tony Canone, Barbara Pius's eighteen-year-old nephew, cruised the neighborhood in his car, stopping kids and secretly taping his interviews. He staked out Tom Ryan's house. And although his mother describes him as a frustrated cop who had no real role in the investigation, he insists he found a key witness for the police.

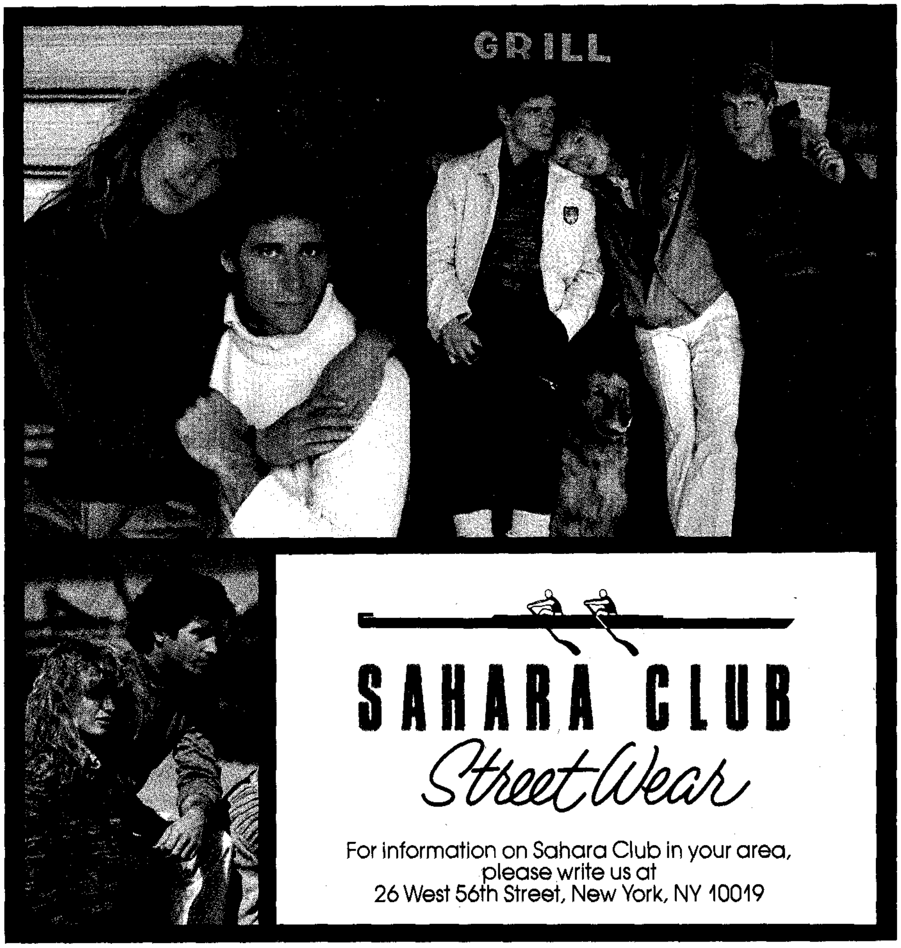
But detective work wasn't enough for Tony Canone. He wanted action.

One August afternoon, Canone and his friend Robert Burke drove to the Quartararo house and challenged the brothers to a fight. Canone was holding a claw hammer at the time. The Quartararos backed off.

Later, in a bizarre re-enactment of the murder scenario, Canone and Burke ambushed Michael Quartararo at the high school. They knocked him off his minibike, and then, as Burke emptied the gas tank over the bike and set it on fire, Canone "did a number" on Michael's face. "If Robert hadn't grabbed me off him," Canone says, "I think I would have hurt him very badly."

FOUR FRIENDS

THAT SUMMER, HOMICIDE DETECTIVES finally got a break. Five boys—three of them Michael's closest friends, one a visitor from Connecticut—told them about a conversation they claimed to have had with Michael Quartararo at a railroad station near Smithtown. On a hot summer night, they



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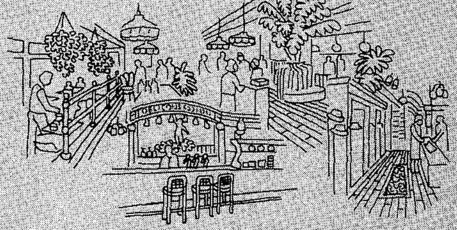

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said, Michael explained why he'd helped kill Johnny Pius: "If you were drunk and stoned, you'd do the same thing." And, they said, Michael admitted that he had moved Johnny's bike.

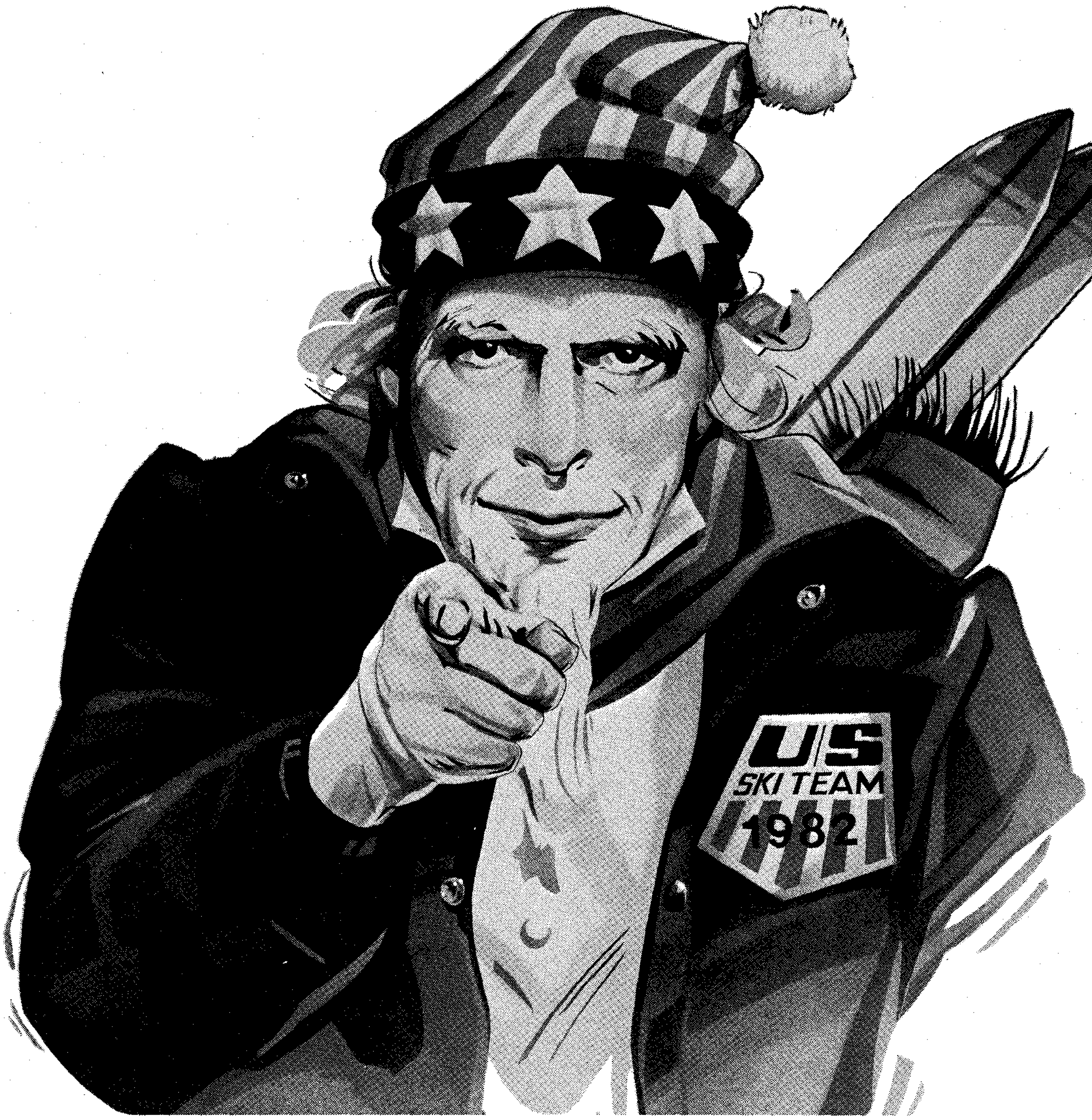
Although these teenagers were interviewed by detectives less than three weeks after this conversation, these two admissions are the only things the boys agree on. Everything else—from the kind of beer they did or didn't drink that night to the number of joints they did or didn't smoke—is in dispute. Two boys, for example, recall that a sixth teenager was with them. One boy remembers Michael's saying that he and his brother and their friends stepped on Johnny's face. And when Michael was asked who had actually killed Johnny, only one boy heard him allegedly say, "Ask Brensic."

Barbara Pius lost her only child.

The ringleader of this group was Danny Culotta, Michael's best friend. Danny's mother describes her son as "a very shy, very sensitive boy." Perhaps. But Danny is also the son of a convicted marijuana smuggler. At fourteen, he was serving his apprenticeship in crime; by sixteen, he'd burglarized between 50 and 60 houses. On one occasion he wore a concealed microphone to gather evidence against a "fence" for the police. And Danny didn't straighten out when his arrests were no longer handled in family court; not long after his sixteenth birthday, he was arrested on two counts of burglary and pleaded guilty to one.

Michael Quartararo insists that Danny made up the testimony about the conversation at the railroad station—a conversation, Michael says, he doesn't recall—in order to relieve his own problems with the police. None of these five

Photograph: Mary McLoughlin/New York Post.



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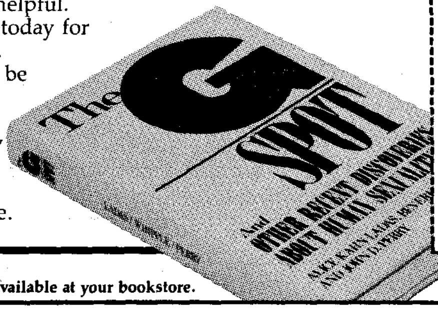
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And Other Recent Discoveries About Human Sexuality
by Alice Kahn Ladas, Beverly Whipple, and John D. Perry NY

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teenagers would talk to me. Still, despite their silence, there have been some cracks in Danny's credibility:

☐ Two months before the Quartararos' trial, Danny told the police about another incriminating conversation. This one had taken place, he said, at the Quartararo house a few days after the murder. According to Danny, Peter Quartararo and Tom Ryan started discussing their guilt in the next bedroom. At that, he said, Michael closed the bedroom door and turned the radio on to drown out their voices. But the Quartararos say there hadn't been any bedroom doors in their house since 1977, when the last one fell from its hinges after years of abuse.

☐ Two weeks before jury selection began for the Quartararos' trial, Michael and Danny broke into the Smithtown High School East and stole some radios. A few days later, Danny called Michael and asked him to bring part of the loot over. On the quarter-mile walk between their houses, Michael was arrested—a fact prominently reported by *Newsday.*

☐ Finally, one of Danny's classmates remembers an afternoon gathering at the Culotta home sometime after the Quartararos' conviction; most of the boys who had testified with Danny were there. "Danny said the cops were going to drop the charges against him because he'd testified," she recalls. "Then they talked very freely about it. They were agreeing with each other. 'You did the right thing,' they said."

MICHAEL'S GIRL

PETER QUARTARARO HAD many girl friends, but in 1979, Michael was seeing only one girl, thirteen-year-old Gwen Fox. When Gwen wasn't with Michael, she was with her best friend, Dawn Fierro, also thirteen. In the fall of 1979, both girls were called to testify before the grand jury. Both girls brought their fathers with them.

"The detectives said they wanted to ask Dawn some questions," Dawn's father recalls. "I said fine, but only in my presence. After two hours, it wasn't questioning anymore, it was harassment. Dawn got to the point where she said, 'I'll say whatever you want, because you don't want to hear the truth.' That's when I said, 'That's it, stop!' "

As she would testify at the trial, Gwen Fox also felt harassed and threatened by the detectives. They told her, she testified, that she could be charged with perjury if she didn't tell the grand jurors Michael had confessed to her.

In an interview, she amplified: "The detectives told me, 'There are a lot of people here today saying you know stuff. You gotta tell us before the grand jury starts, because if you go in there and say you don't know anything, we can put

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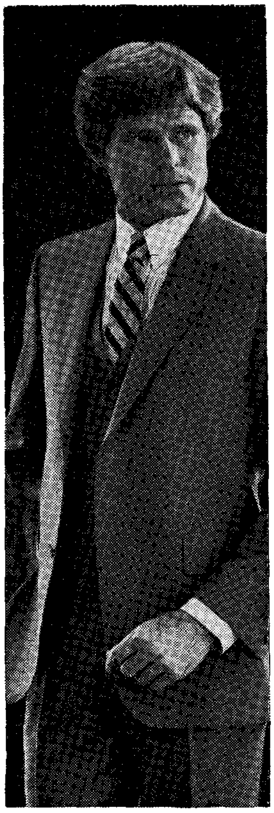

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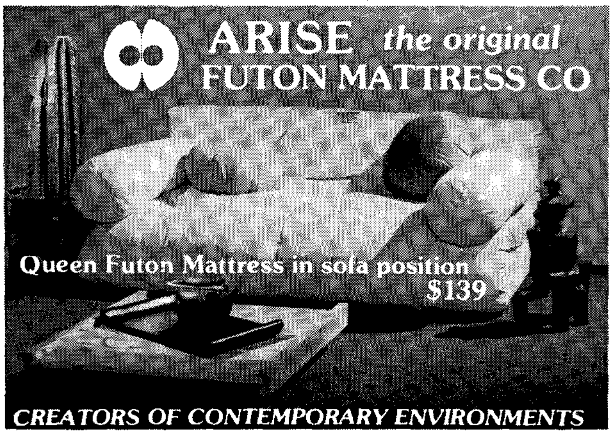

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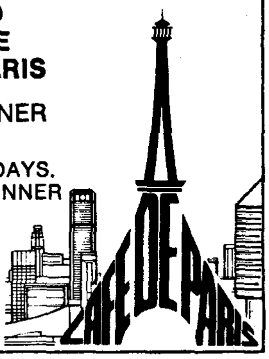

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you in jail, we can put you in a foster home.' They said, 'Do you want to go to jail with Michael?'

"I didn't know what to do. I said, 'Wait a minute, I remember one time last summer, in a field, when I asked Mike if he killed him.' I didn't clearly remember what Mike said, but they were saying he said, 'I don't care if you believe me or not, I did it.' They said if I didn't say that, I'd be in a lot of trouble."

In the belief she could go to jail, Gwen says, she then told the grand jurors that Michael had confessed to her.

Gwen's father, Howard Fox, an accountant, strongly denies his daughter's version of events. "I was there the whole time," he told me. "They didn't harass her once. I'm a rather strong-willed person. I deal with the I.R.S. I fight audits. And I'm not scared of the Establishment like a lot of people are."

THE LAWYER

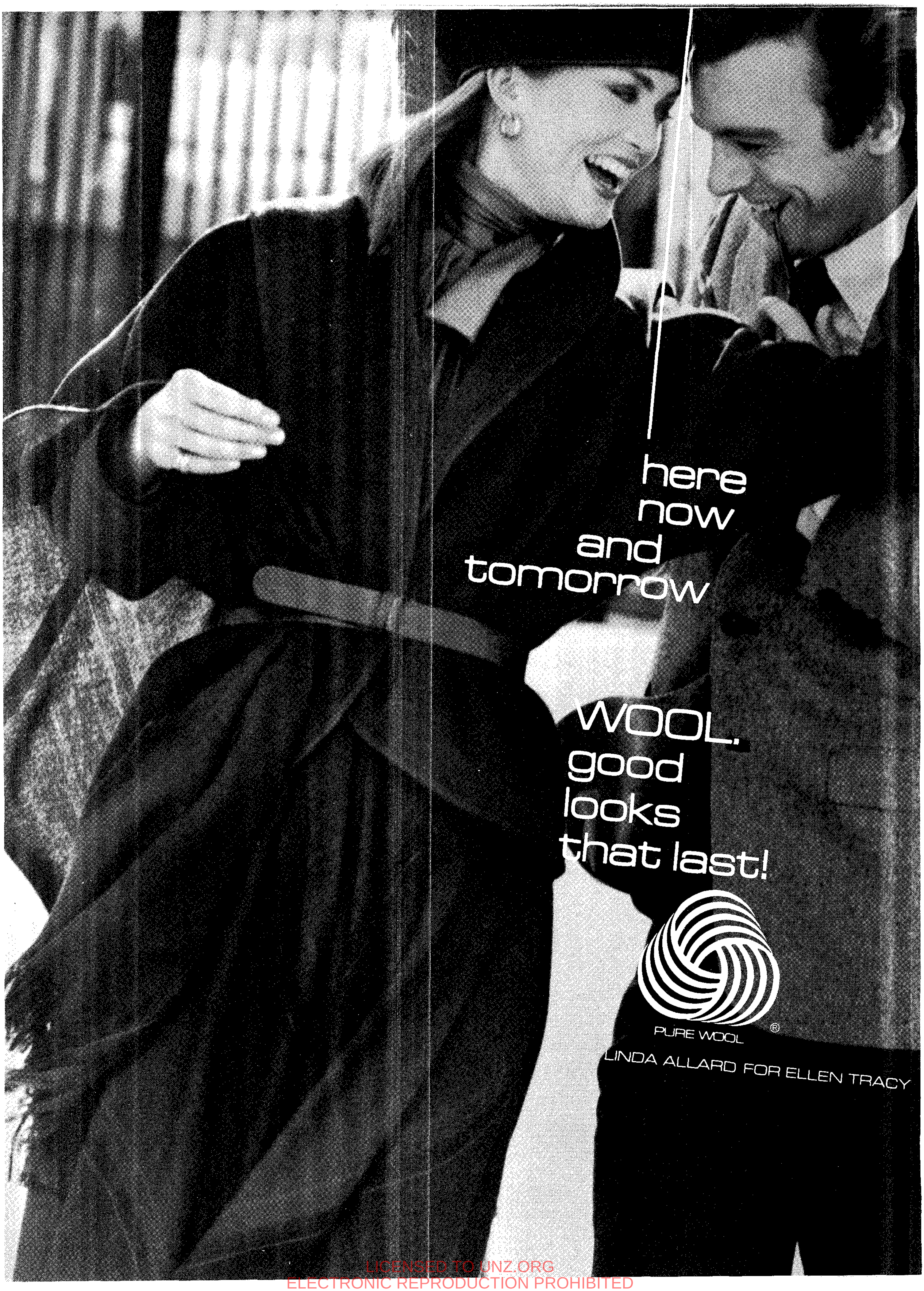
A FEW WEEKS AFTER PETER'S confession to the police, Philip Quartararo again turned to Suffolk County policeman Tom Finn—this time for the name of an attorney. Finn suggested Philip Murphy, a former assistant district attorney who still had close ties to that office. The Quartararos considered that connection a big plus.

In a county where indictment for murder is tantamount to conviction—since 1976, only a half-dozen defendants have won acquittals—Philip Murphy didn't hire a private investigator. Nor did he personally interview more than a handful of potential witnesses. He did, he says, talk often with his former associate, Thomas Spota.

At one point, Spota played the tape of Peter's confession for him. After that, Murphy began to negotiate a plea. "Spota and I had a hell of a deal worked out," Murphy recalls. "Neither of them would have had to go to jail, and it would have been handled in family court—but Spota wanted information so he could prosecute the adults, Brensic and Ryan."

Peter and Michael quickly rejected this "deal." Murphy says that Spota was so puzzled by their decision that even after the grand jury voted to indict the boys, he wasn't sure he should prosecute. Seeing an opportunity for his clients, Murphy says, he suggested that Peter take a second polygraph test—and that the district attorney drop all charges if he passed. Murphy says Spota agreed. Spota denies this. In any case, Peter took the test and was told he failed—a failure his father attributes to Peter's becoming upset at what he calls the unexpected presence of two Suffolk detectives at the test.

Peter and Michael were indicted for murder two weeks after Peter's second polygraph examination, and the Quarta-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Peter's taped confession was played at the murder trial.

raros promptly replaced Philip Murphy with another attorney.

THE TRIAL

After hearings were held in June and July of 1980 to determine the admissibility of Peter Quartararo's "confessions," Judge Robert W. Doyle ruled that Peter had agreed to come to the precinct as a "witness" and that he remained a witness until he made his "spontaneous admission" at the Dogwood School. The statements Peter made to that point, Doyle ruled, were admissible. Similarly, Doyle ruled he would admit the confession Peter made in his mother's presence after the reading of the Miranda rights.

Doyle originally ruled that the taped confession was improperly obtained—once Peter became a suspect, he should have had the juvenile-aid officer's assistance, among other things—and would be suppressed. But at the trial, after Peter testified, Doyle allowed the jury to hear the taped confession. Although 50 witnesses testified over eight weeks, the playing of the taped confession was, by several accounts, the most dramatic moment of the trial.

Of the witnesses, in fact, only five were key, according to jury foreman Dennis Guerin. One was John Pius, who established the time of his son's disappearance and described his all-night hunt for Johnny. He was, Guerin says, "my kind of guy." Another was Peter Quartararo. Under cross-examination, Peter became confused by the semantic difference between what he had voluntarily confessed and what he said he had been directed to confess. In his confusion, he convicted himself.

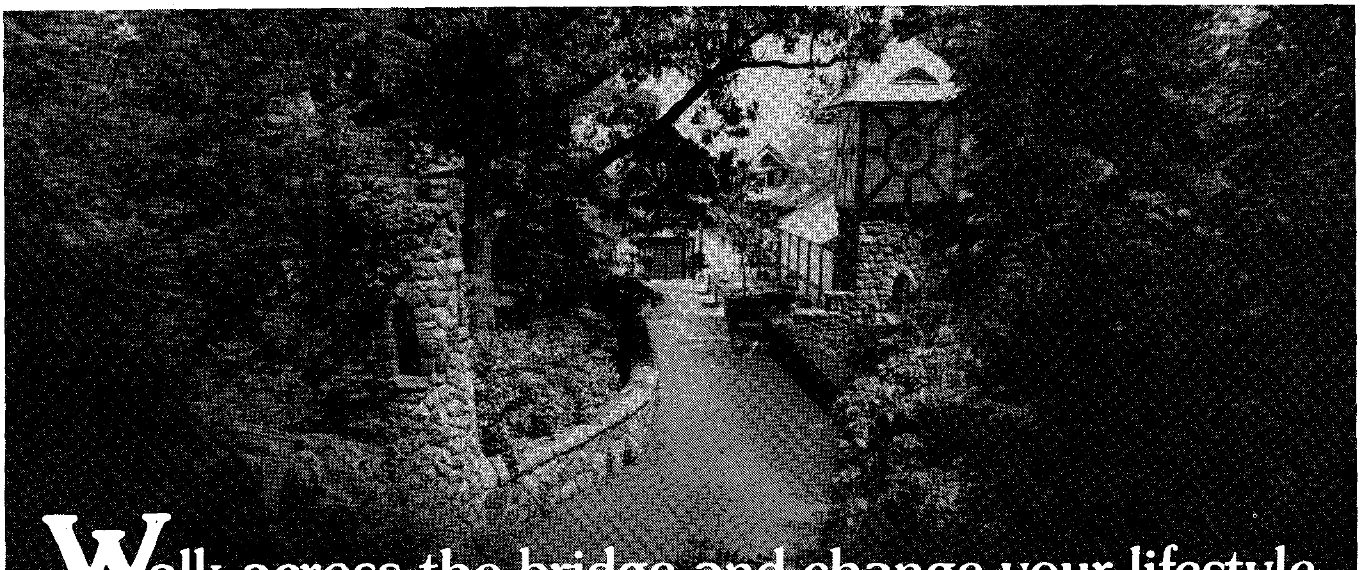
The third was Detective Palumbo, who seemed to Guerin "like he had nothing to hide." The fourth was Danny Culotta, whose testimony, Guerin thinks, was "devastating for Michael."

The fifth was Gwen Fox, who testified twice—once for the prosecution, once for the defense. "I couldn't live with myself," she explained, "knowing I could put Mike in jail for something that didn't really happen." After her second appearance on the stand, the prosecution called her father. He swore Gwen hadn't been threatened by the police. (Gwen's charges were "bald-faced" lies, he told me last week.) The jurors apparently believed him.

And what of the main legal issue of this case, the propriety of "interviewing" a juvenile without informing his parents? Anthony J. Noto, the presiding officer of the County Legislature, told a reporter he was "upset" by those police tactics. County Executive John Klein described the Pius investigation as "a very troubling development." But Guerin says he and his fellow jurors had no trouble believing that Peter Quartararo went to the precinct voluntarily, was not coerced, and was telling the truth when he confessed. "It's very possible that some of the police lied," Guerin told me, "but we were very satisfied that O'Neill and Burke were the prime suspects that morning."

Guerin says that he and his fellow jurors weren't impressed by the testimony of the Quartararos' alibi witness, Debra Dietrich, and that the most troubling question as they began their deliberations was the sneaker print—the single piece of incriminating physical evidence. Did these boys own two pairs of sneakers? To answer that question, Guerin says, the jurors looked to their own experience.

"You had eleven men and one woman on that jury," Guerin told me. "I'm not



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sure whether the woman had children, but I'm sure all of the men did. In my family and in most of these families, sneakers are the uniform of the day. You can't get your kids out of the damn things. If you're going out to a family function, this bum wants to come out wearing sneakers, and you have to say, 'Get your ass back in there and change!' And here's four kids, and not one of them has sneakers home—they have them in school. My kid has them in school, too—but he also has them at home."

What did the jurors think about other troubling questions? Was Johnny Pius running away the night he was killed? Did the skateboarders see the Quartararos and their friends at almost the exact moment the boys were allegedly taunting Johnny Pius on Rice Lane? Did Danny Culotta's criminal history make him an unreliable witness?

The jurors at the Quartararos' trial never had to resolve these questions—none of the evidence that might have raised questions like these was introduced at the trial.

It took this jury two hours and twenty minutes of active deliberation to find both boys guilty of two counts of murder.

Peter Quartararo couldn't believe the jurors had reached a verdict when they trooped into the courtroom that afternoon. They hadn't been out long enough for a guilty verdict, he told himself. Michael was more realistic. For weeks he'd felt the testimony piling up against him.

When Dennis Guerin told the court that the boys had each been found guilty, Peter sobbed. Michael was calmer; he sat down, bowed his head, and silently prayed, "Dear Lord, why did you do this?" Barbara Pius collapsed in tears. And John Pius—who once had to be subdued by five court officers after he threatened to kill the Quartararos if they weren't convicted—permitted himself a rare public comment. "Two down, and two to go," he told a reporter, and then, with his wife, he went up to the district attorney's office, where champagne was waiting.

THE AFTERMATH

JOHN AND BARBARA PIUS, who moved to Florida in 1980, have filed a $2-million wrongful-death suit against the Smithtown school board, the Quartararos, Brensic, and Ryan. Earlier this year, Thomas Spota left the district attorney's office to form a law partnership with another former assistant district attorney, Gerard Sullivan. At that time, Sullivan was representing John and Barbara Pius in their wrongful-death suit. In April, Spota was named special prosecutor for the

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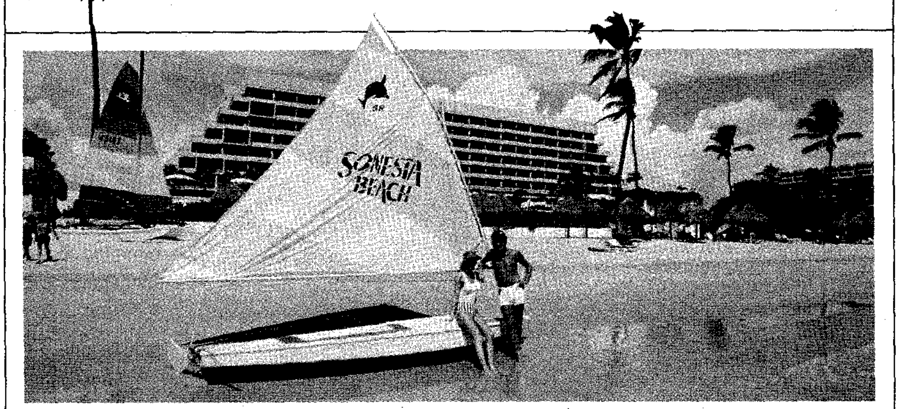

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Brensic-Ryan trial. To avoid any appearance of a conflict of interest, Sullivan stepped down as the Piuses' lawyer.

At the Quartararos' sentencing, in June 1981, District Attorney Patrick Henry and Assistant District Attorney Spota characterized the brothers—as well as Brensic and Ryan—as ruthless, wanton, deliberate killers who "probably represent the best example of the worst example to the youth of our community." After they'd argued for the harshest possible sentence, Judge Robert Doyle announced that he "adopts the remarks" made by Henry and Spota. Judge Doyle, who was elected to the State Supreme Court last fall, is presiding at the Brensic-Ryan trial.

That much delayed trial was to have started this spring. But three days before pre-trial hearings were to begin, Leon Stern, who had once represented "Son of Sam" killer David Berkowitz and was now about to defend Robert Brensic, returned home with his wife after dinner to find two masked burglars in his garage. There was a brief scuffle, ending with a fatal shot to Stern's head.

The Brensic-Ryan trial is now finally getting under way, with Stern's partner Andrew Polin taking on Brensic's defense and Smithtown attorney Robert Skigen representing Ryan. Meanwhile, lawyers have been hired by the state—at $750 per client—to handle the appeals of the now impoverished Quartararos.

At the Masten Park Secure Center, in Buffalo, where Peter and Michael Quartararo have spent the past year, there isn't much going on these days. All fall, Michael sent off letters calling for the Pius investigation to be reopened. In March, at my suggestion, both boys took a third polygraph examination, this time with no Suffolk police present; the results, they were told, were "inconclusive."

At that point, having done all they could to assert their innocence, the Quartararos turned inward, concentrating on their studies—both Peter and Michael have started college—and their work in the facility's carpentry shop. Their parents and friends, who were so shocked at their conviction and so determined to right what they still describe as a great wrong, are also quieter now. They say they haven't given up the struggle to free the boys, but these days they seem to be finding consolation in the thought that when the brothers become eligible for parole, in 1990, Peter will have just turned 26 and Michael will be only 25.

Until "someone important"—like a state-appointed special prosecutor—takes a long, hard look at the workings of the Suffolk County homicide squad and district attorney's office, I think the Quartararos, whether innocent or not, are right to feel defeated. ■

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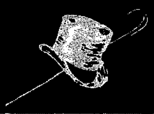

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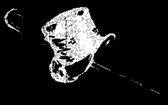

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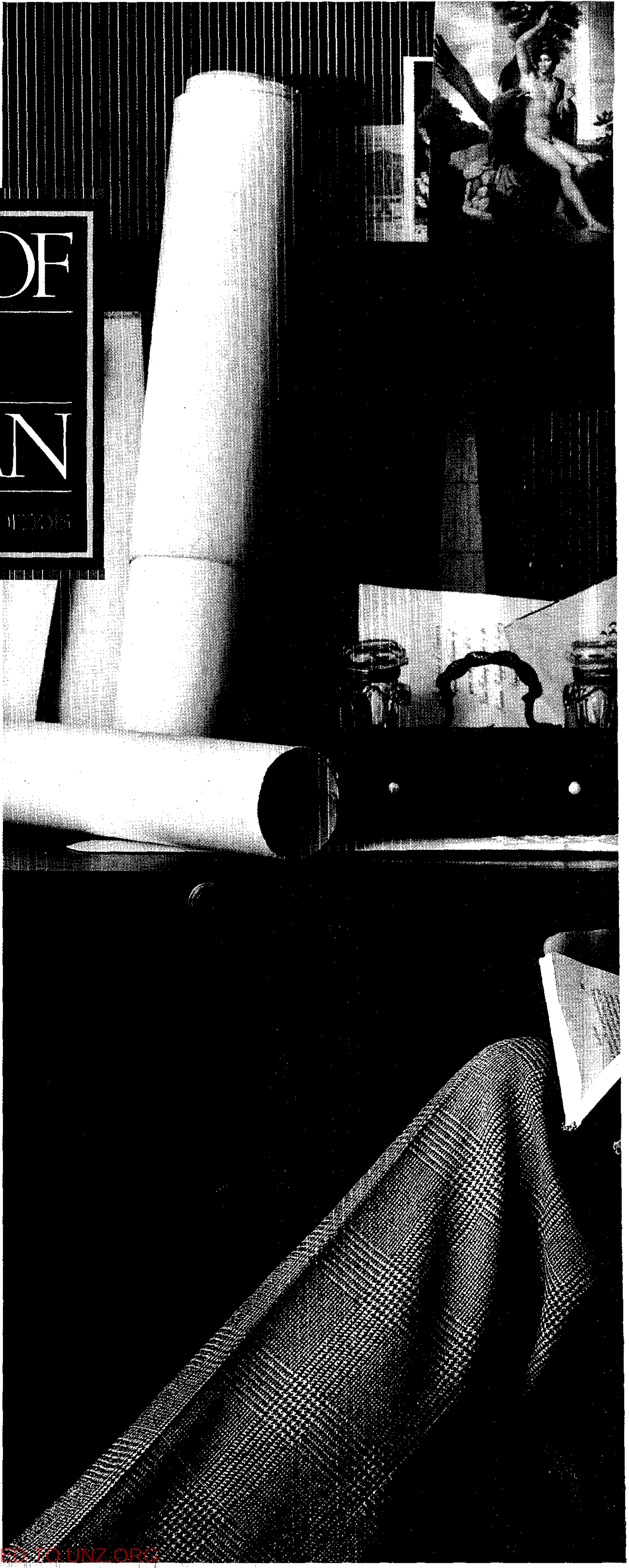

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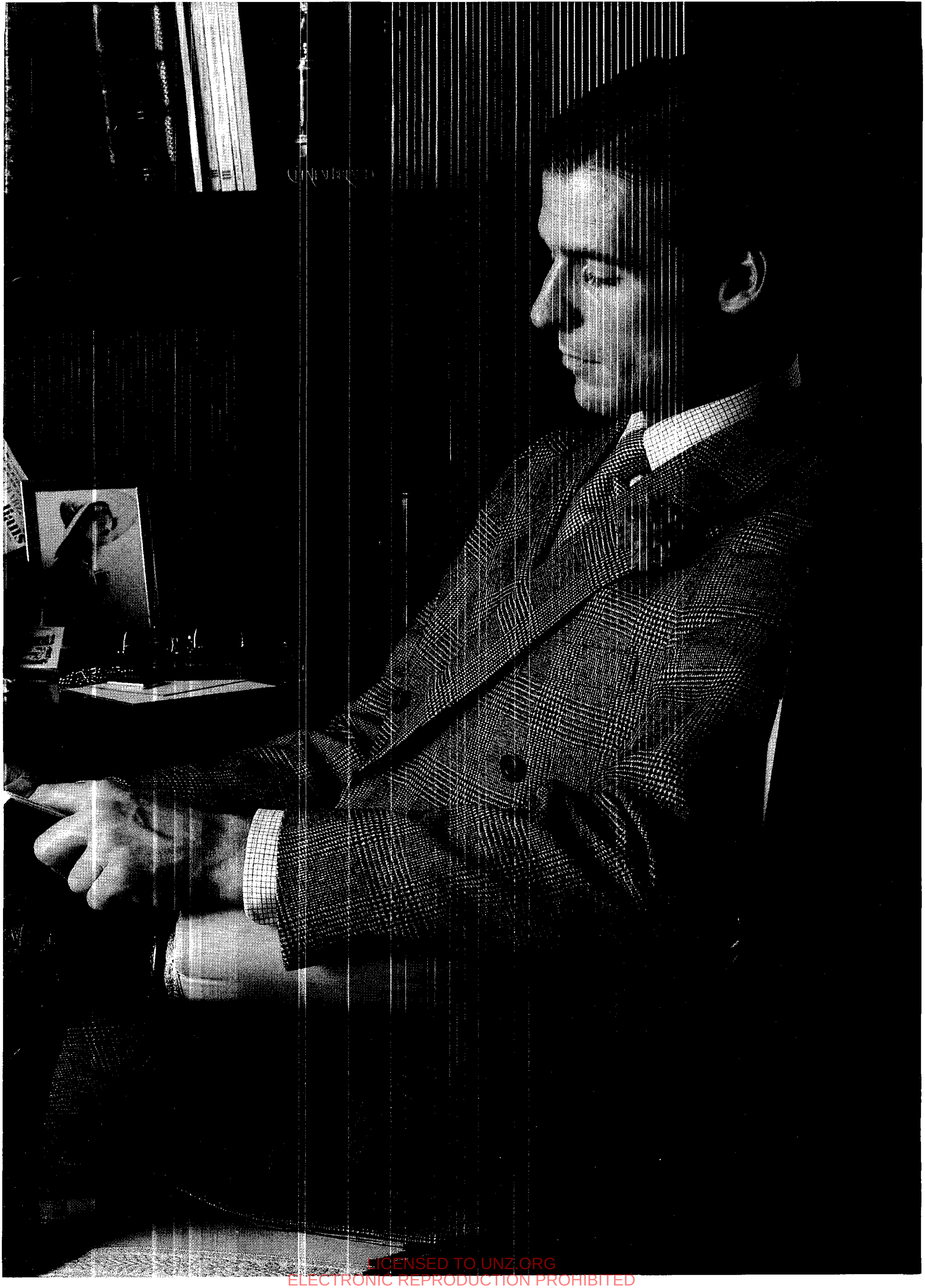

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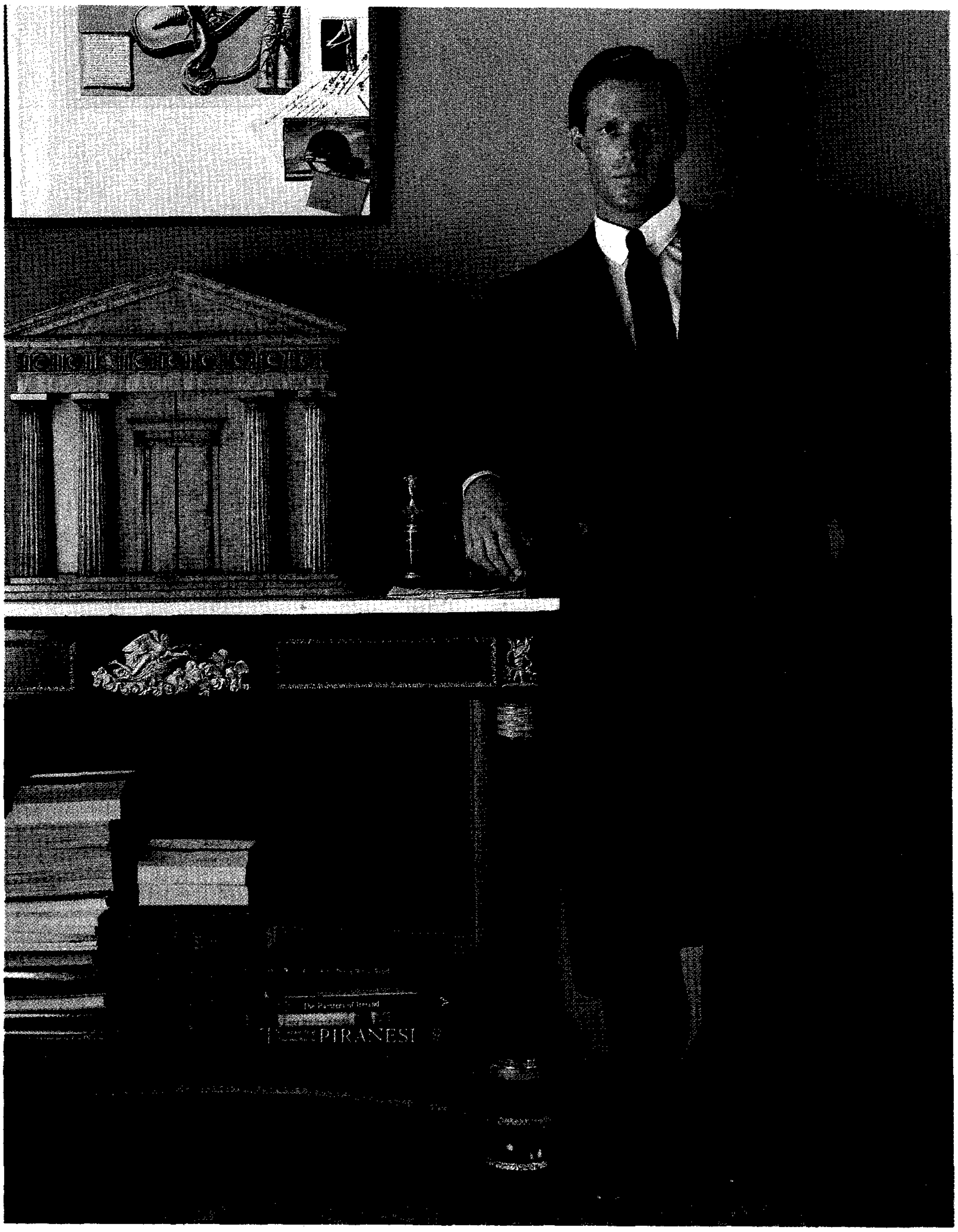
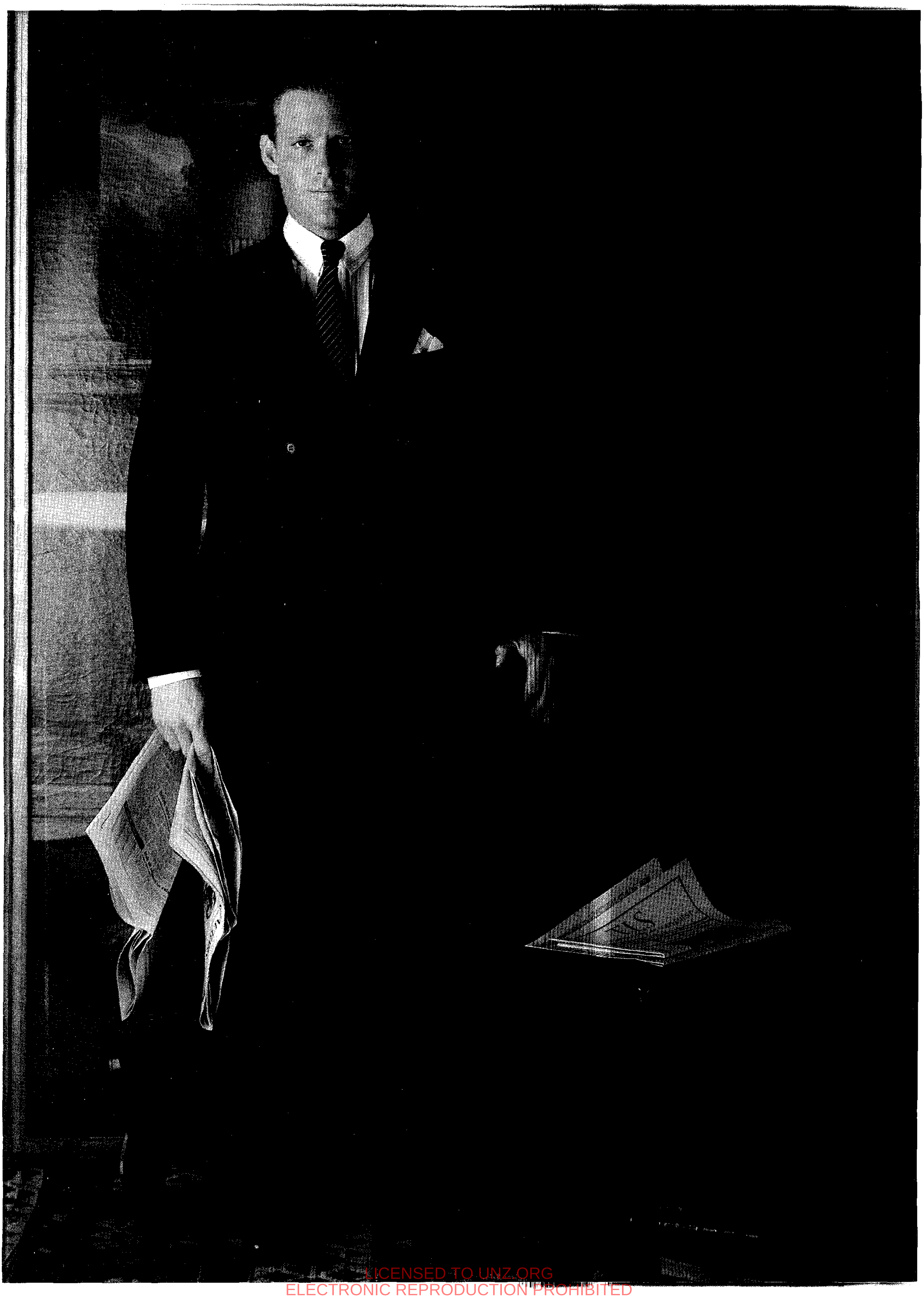


Above: wool-and-cashmere coat by Giorgio Armani, about $700 at Barney's, Bergdorf Goodman, Bloomingdale's, Charivari for Men (2339 Broadway, at 85th); wool-flannel suit by Giorgio Armani, $835 at Barney's; cotton shirt, $47.50, silk tie, $22.50, and wing tips, $130, at Paul Stuart (Madison Avenue at 45th). Model: Henry Mellen, of Zoli.

Kilim rug from the Rug Loft (845 Lexington Avenue, near 64th).

Right: wool-flannel suit, $396, and cotton-poplin shirt, $45, at Paul Stuart; wool-and-silk tie, $25 at Barney's.



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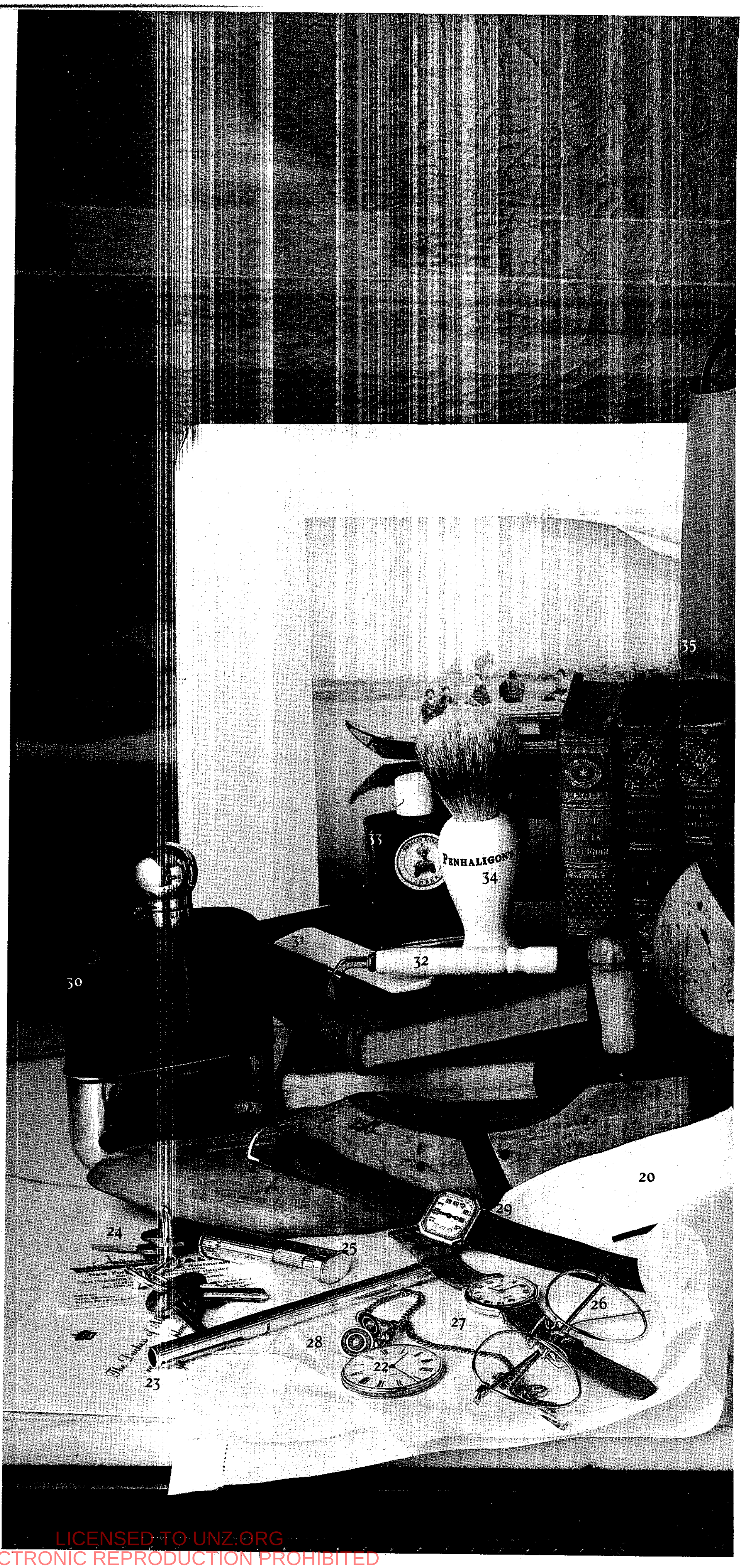
—OSCAR WILDE
(*The Importance of Being Earnest*)



From top right: felt hat **(1)** by Makins, $80 at Saks Fifth Avenue; silk bow ties **(2)**, $15 each at Bergdorf's; silk eyeglass case **(3)**, $10 at Paul Stuart; silver-encased electric shaver **(4)**, $140, and silver flask **(5)**, $285, at Tiffany & Company; paper cigarette holder **(6)**, $5 for a box of 50, stationery **(7)**, $138 for 100 monogrammed sheets and envelopes, and glasses **(8)**, $40, and **(9)**, $55, by Lugene, at Dempsey & Carroll (38 East 57th Street); silver felt-tip pen **(10)**, $572, silver pencil holder **(11)**, $1,100, and silver cuff links **(12)**, $70, at Bulgari (2 East 61st Street); antique fountain pens **(13)**, $80, and **(14)**, $75, at Vito Giallo Antiques; antique gold-and-enamel cuff links **(15)**, $300, and antique gold fob watch **(16)**, $1,500, and chain, $1,000, at Barney's; antique gold-and-enamel cuff links **(17)**, $225 at Bergdorf's; silk cuff links **(18)**, $4, oxfords **(19)**, $120, and Irish-linen handkerchief **(20)**, $6.50, at Paul Stuart; brass travel clock **(21)** in pigskin case, $225, gold fob watch **(22)** by Chopard, $1,500, and chain, $700, silver fountain pen **(23)**, $100, and silver double key ring **(24)**, $30, at Tiffany's; silver-plated lighter **(25)**, $275 at Alfred Dunhill of London (620 Fifth Avenue, at 50th); spectacles by Lugene **(26)**, $45 at Dempsey & Carroll; watch **(27)**, $185 at Tourneau (500 Madison Avenue, at 52nd); antique gold-enamel-and-pearl cuff links **(28)**, $475, antique gold Schaffhausen watch **(29)**, $1,200, and antique crocodile-and-silver flask **(30)**, $350, at Barney's; ivory comb **(31)**, $74.50, razor **(32)**, $15, and Amber toilet water **(33)**, by Shelley Marks, $37.50 for four ounces, at Cambridge Chemists (702 Madison Avenue, near 63rd); badger shaving brush **(34)** by Penhaligon's, $137.50 at Bergdorf's; calfskin double eyeglass case **(35)** by Lugene, $22 at Dempsey & Carroll.

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FRED UHLMAN L'AMI RETROUVÉ
THE VICEROY OF OUIDAH
2
Sitwell Tales My Father Taught Me
Nicolson Portrait of a Marriage
Miriam J. Benkovitz Frederick Rolfe: Baron Corvo PUTNAM
Sotheby's Architectural and Decorative Drawings and 19th Century European Drawings and Watercolours 25th June 1981
Sotheby Parke Bernet Monaco S.A. ORFEVRERIE, OBJETS D'ART ET BEL AMEUBLEMENT 23 et 24 juin 1976
Sotheby Parke Bernet Monaco S.A. IMPORTANT EUROPEAN SILVER 30th November/1st December 1975
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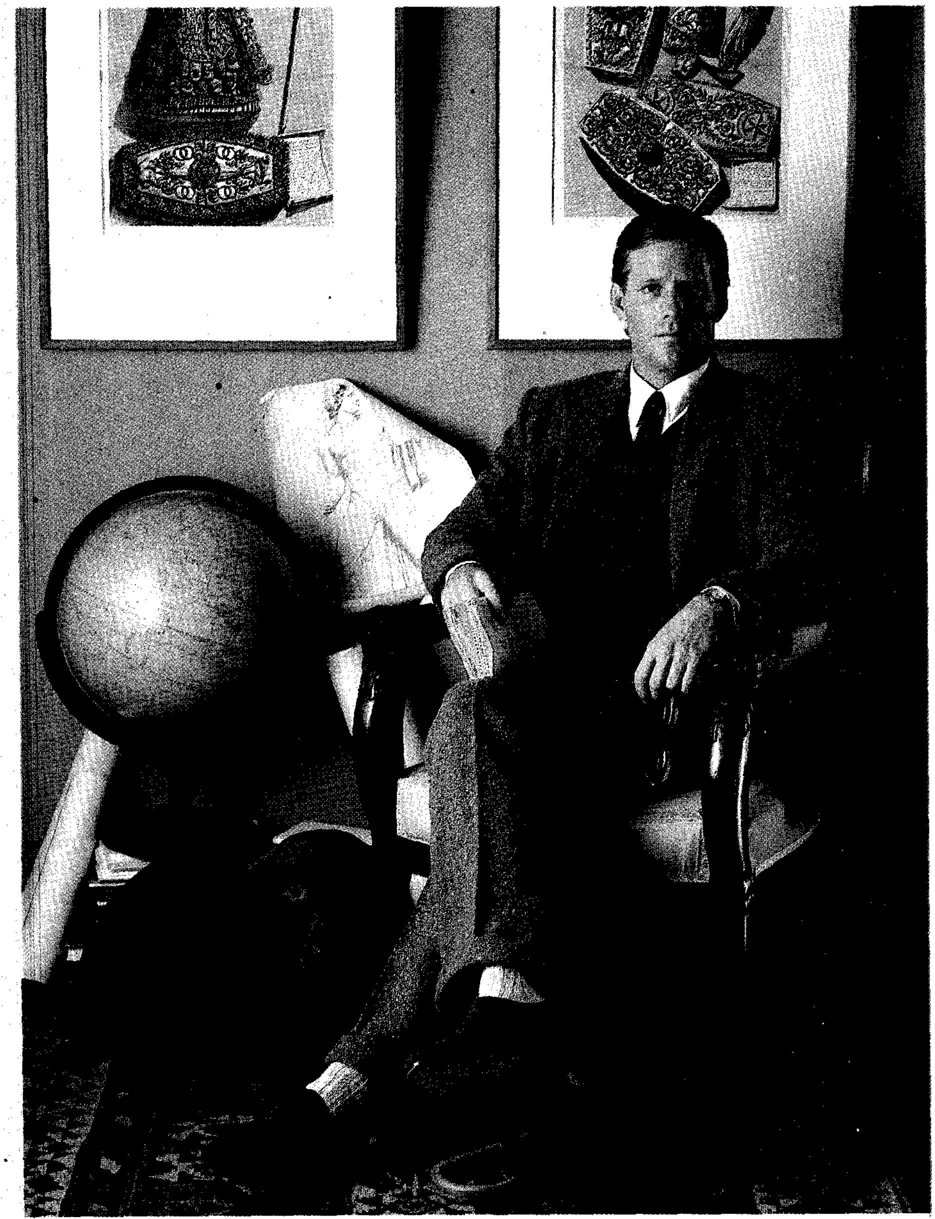
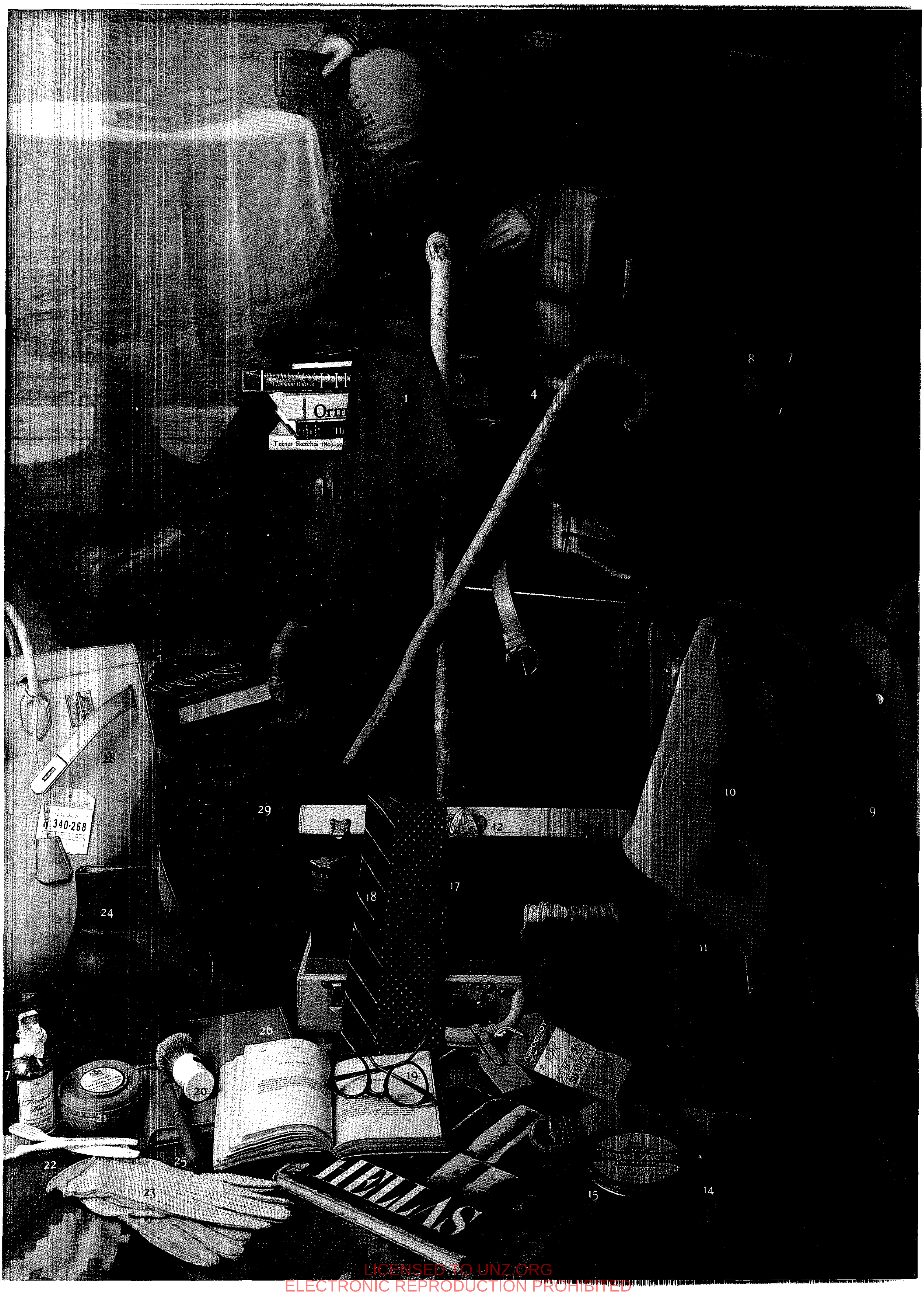
‘There's never a new fashion but it's old.'

—GEOFFREY CHAUCER
("The Knight's Tale,"
The Canterbury Tales)



Above: Perry Ellis Donegal-tweed jacket, about $355 at Bergdorf's, Bloomingdale's, and Henri Bendel, and pants, about $155 at Bloomingdale's and Charivari for Men; cashmere sweater, $225 at Piero de Monzi (824 Madison Avenue, at 69th); cotton-oxford shirt, $42.50, and felt hat, $39.50, at Paul Stuart; watch by Hermès, $625, and suede brogues by Alan Flusser, $200, at Bergdorf's; red cashmere scarf, $65 at Dunhill; camel's-hair gloves by Peter Barton, $55 at Bendel's; camel's-hair muffler, $150 at Andre Oliver (34 East 57th Street).

Facing page, clockwise from top: cashmere muffler **(1)** by Loro Piana, $195 at Bergdorf's; ash walking sticks **(2)**, $25, and **(3)**, $15, field boots **(4)**, $350 to order, belt **(5)**, $20, and melton waistcoat **(6)**, $89.50, at M.J. Knoud (716 Madison Avenue, near 64th); tweed jacket **(7)**, $350 at Andre Oliver; silk handkerchief **(8)** by Turnbull & Asser, $26 at Bergdorf's; wool scarf **(9)**, $32.50, and silk-foulard bow tie **(10)**, $17.50, at San Francisco (975 Lexington Avenue, near 70th); hide suitcase **(11)**, $2,600, and dispatch case **(12)**, $1,850, at Louis Vuitton (51 East 57th Street); knee-length wool socks **(13)**, $19.50 a pair at Paul Stuart; Bruyere pipe **(14)**, $260, and Royal Yacht tobacco **(15)**, $3.35, at Dunhill; belt **(16)** by Ralph Lauren for Polo, $24, and wool-and-silk tie **(17)** by Gianfranco Ferre, $40, at Bergdorf's; silk tie **(18)**, $22.50 at San Francisco; glasses **(19)** by Lugene, $50 at Dempsey & Carroll; badger shaving brush **(20)** by Simpson, $68.50, shaving soap **(21)** by Harris, $16.50, and bone-handled boar-bristle toothbrushes **(22)** by Floris, $8.50 each, at Cambridge Chemists; string-and-pigskin gloves **(23)**, $49.50, and ankle boots **(24)**, $225 to order, at M.J. Knoud; antique Parker fountain pen **(25)**, $125 at Vito Giallo Antiques; leather address book **(26)** by Hermès, $295, Turnbull & Asser toilet water **(27)** by Penhaligon's, $40 for four ounces, hide bag **(28)** by Hermès, $1,775, and silk tie **(29)** by Alan Flusser, $35, at Bergdorf's. ■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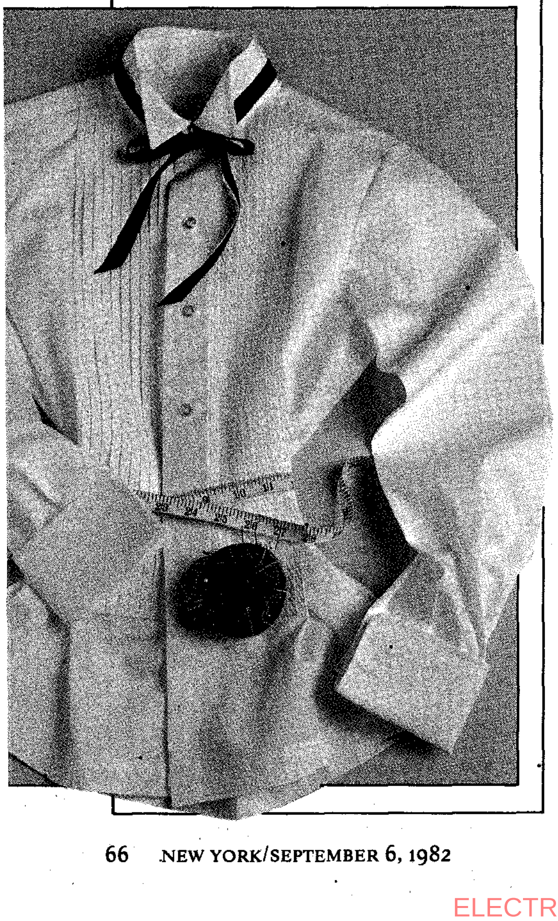
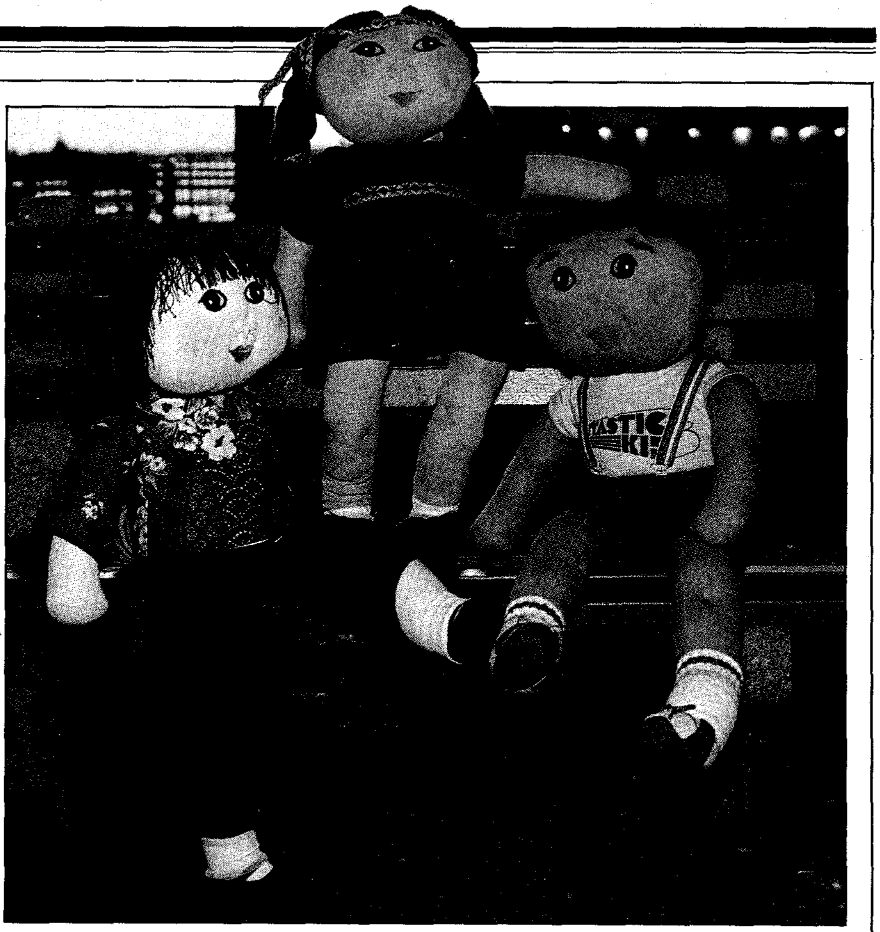




Hello, Dollies!

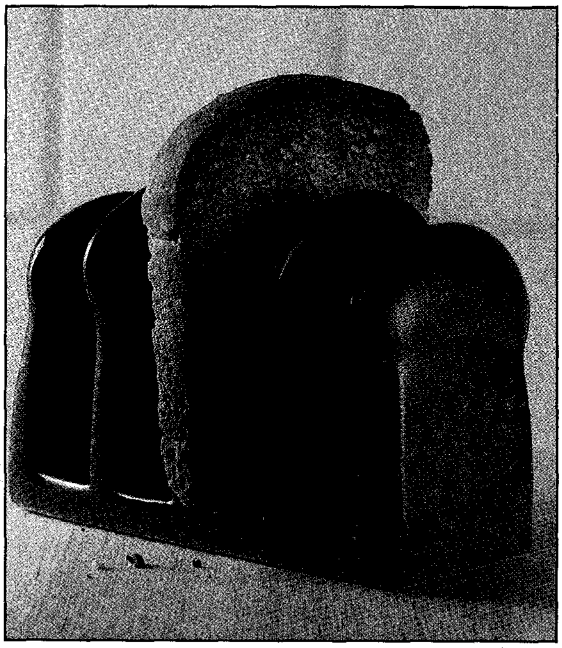
These days there's something reassuring about a kid whose only label reads, "Keds," not "Kamali." And that's the real-kid image that Everybody's Kids, made by IIIrd World, project. While these yard-tall dolls may be great as *faux* siblings, we suspect that adults will make up most of their audience. People we showed them to would make crisp observations about the charm of their facial details—the felt eyes, the dimples, the smirks. They would nod approvingly at the real suspenders, the socks. Then they would pick one up, wrap their arms around it, and circle the office with their new friend. So will you.

EVERYBODY'S KIDS/*$150 each/Macy's fifth-floor Parade of Toys*

Butter Business Bureau

"Don't say bread, say Hovis," or so they say in England. Well, we've never had Hovis, but what we say is that any slice of Arnold's we brown in our toaster will taste better if it awaits its dab of marmalade in this toasty-brown earthenware rack. (To be honest about it, we've never really understood what the purpose of a toast rack might be, but if we had to have one, this would be it.) It's English Carltonware, and it's $8.95.

CONRAN'S/*160 East 54th Street/371-2225*



Photographs: left, Dan Lenore; top, Larry Williams; bottom right, Stephen Hampton.

Restoration Drama

Whether it's the vacancy rate or interest rates, almost no one's moving. But that doesn't mean that people are making do. Which is why renovation has become big business across the city and across the country. And which is why New Yorkers will be flocking to the Seventh Regiment Armory the week after Labor Day to view exhibits of home-improvement manufacturers, local retailers, city agencies, and do-it-yourself publications. Co-sponsored by the city's Department of Housing Preservation and Development, the Citizens Committee for New York City, the Real Estate Board of New York, and the New York Urban Coalition, the exhibits will feature kitchen and bath fixtures, roofing materials, solar products, heating and cooling systems, home-security devices, window replacements, and all manner of urban-oriented furnishings.

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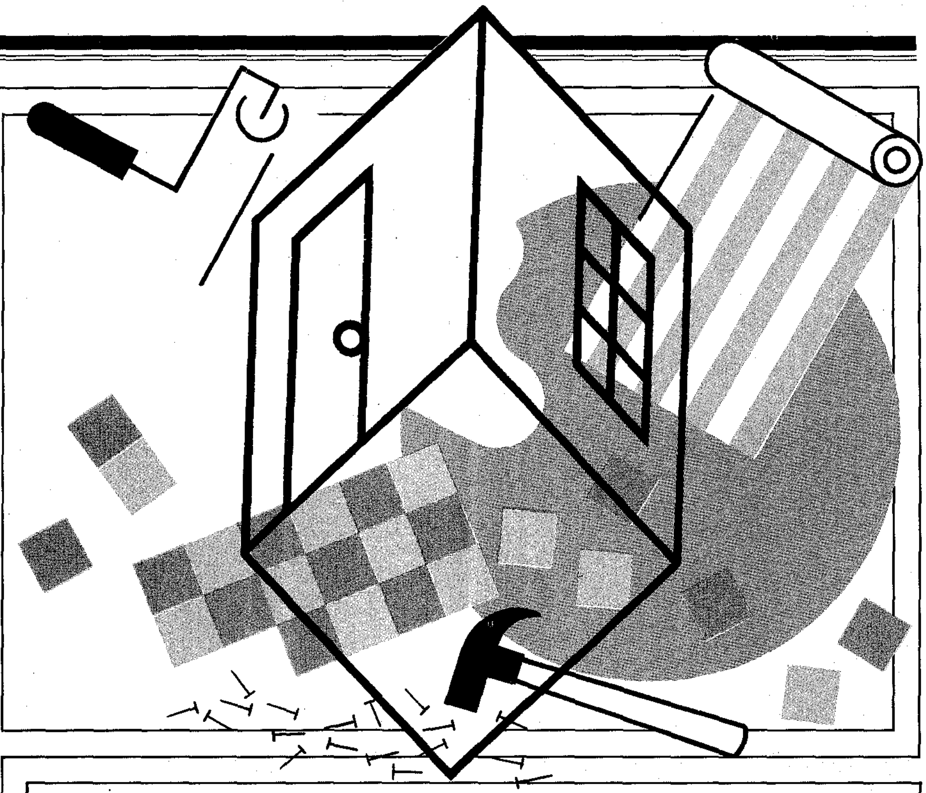

Fogal Point

When Fogal opened its spiffy shop on Madison Avenue one humid month ago, the last thing we wanted to hear about was panty hose. But now we've begun to anticipate the joys of jewel-toned legs. And the knowledge that this Swiss hosiery specialist has 88 shades suddenly carries impact. And though we know the Swiss mean to be straightforward, not seductive, the resulting array is about as resistible as Toblerone.

FOGAL OF SWITZERLAND/*680 Madison Avenue, near 62nd Street/759-9782*

Illustration by Anders Wenngren. Photograph by Daniel Quat.

Movies/David Denby

BUBBLE GUM AND SAND

"...*Summer Lovers* creates fantasies of sweetly innocent couplings, sex without jealousy, pain—sex without sex..."

Beach-blanket bimbos: *Peter Gallagher, Daryl Hannah, and Valerie Quenessen.*

AT THE BEGINNING OF **Summer Lovers,** a peculiar porno-travelogue written and directed by Randal Kleiser, hundreds of teenagers arrive for the summer at the Greek island of Santorini, clambering through town with backpacks and Polaroids, pouring into little white villas overlooking the sea. Shocking as it may seem, the kids haven't made their journey, like Keats and Shelley, to rediscover the Greek genius in philosophy, politics, and the arts. Nude, most of them, they jam together on the tiny, uncomfortable beach, lolling and nuzzling, buttocks flashing in the air. Kleiser tries to make our heads spin from the sunbaked sensuality of it all: He keeps the camera low, almost in the sand, and trained on the naked young bodies, greased and golden brown and ready for sex. This clutter of shapely limbs is clearly his idea of paradise—a Southern California with exotic faces and accents and no parents. But for us the scene is closer to a nightmare: In one shot, the kids look like seals competing for space on a rock; in another, like rows of Peking ducks, necks outstretched, ready to be served.

Has Randal Kleiser missed his true calling—as director of a nudist camp? In his last movie, *The Blue Lagoon,* he placed two sparsely dressed young teens—Christopher Atkins and Brooke Shields—on a Pacific island, where they discovered the joy of sex *au naturel;* now he's got a harem of beauties gamboling near the water. The man is a menace and has to be stopped before he works his way up to adults. Kleiser, who is without doubt the least talented director ever to make *two* big hits (*Grease* was his first movie), creates fantasies of sweetly innocent sex between gorgeous youths, sex without jealousy, anger, pain—sex without sex. As a pornographer, not only does he lack a minimal perversity, he's unwilling to create much erotic tension.

Summer Lovers is about two young Americans—adorable Cathy (Daryl Hannah), a big, beautiful, but slightly clumpy girl with wide shoulders and a frown of self-disapproval, and her boyfriend, Michael (Peter Gallagher, from *The Idolmaker*), who might be a very handsome young man if he weren't so amazingly dim. Cathy is content with their affair, but she's still rather uptight about sex, and so Michael, restless and dissatisfied, begins to wander among the stucco villas. Pretty quickly he finds Lina (Valerie Quenessen), who is some sort of junior archaeologist playing at a dig. Lina has cropped hair and a pert, brusque manner—she's *French,* and therefore mature in the ways of love. When she and Michael go to the beach together, she blithely shucks her bathing suit, which makes him rather uncomfortable, but then he takes his suit off, too, lies down next to her, and recovers his advantage by dropping small pebbles on her stomach. They go swimming, and mate in a watery cavern.

Kleiser must have a thing about water, because in *The Blue Lagoon* he kept shooting the kids swimming naked in the sea. In *Summer Lovers,* not only do Michael and Lina fornicate in a grotto, but all three kids finally sleep together on a rolling water bed. In a Randal Kleiser movie, sex is instantly cleansed and purified. Wickedness never invades his soul, which is why his sun-bleached fantasies are so dull. In all of *Summer Lovers,* there is only one moment that is faintly erotic. The two girls, lying facedown on a cliffside overlooking the sea, stare at the naked Michael as he stands on another cliff, ready to dive into the water. A good dramatist—even a good pornographer—would have drawn that moment out, playing on the girls' desires, their rivalry with each other, the boy's pleasure in being stared at. But Kleiser just makes pretty pictures—he's interested in the *dive.*

Summer Lovers is really not about sex at all; it's about teenagers' desire for togetherness. The three of them sleep in the same billowing bed not out of desire or curiosity but merely because they don't want to leave anyone out. Michael makes love to first one girl, then to the other, but neither Cathy nor Lina gets jealous or possessive, neither gets angry at him—they're quite content to share. But what are they sharing? Peter Gallagher, whose face is almost a cartoon of teenage sensuality—all lips, eyes, and cheekbones—makes Michael such a vacuous American lout that one longs for Lina and Cathy to ditch him and run off to Mykonos together; needless to say, the possibility of the two girls' having a roll in the sea isn't even suggested. After much romping, dancing, swimming, and throwing of food, Lina splits because she's afraid of "getting close," and Michael and Cathy go into a funk. They spend the rest of the picture trying to find her so they can cuddle some more.

Does Randal Kleiser genuinely feel that a *ménage à trois* is the best cure for adolescent inhibition and loneliness? Or has he cynically calculated how best to make a risqué picture for kids that is also sweet and nice? Who can say? At this level of achievement, stupidity and opportunism are hard to tell apart. Kleiser combines a fifties hygiene-through-nudism approach with the sixties euphoria about sex without hang-ups; he's like a swinging high-school guidance counselor urging the kids into bed. A few softheaded teens may like *Summer Lovers*, but for adults the movie is impossible. Pornography and wholesomeness go together about as well as scotch and chocolate milk.

BERTRAND TAVERNIER'S **The Judge and the Assassin**, a supremely intelligent film completed in 1975 and first exhibited here now (at the Film Forum, through September 7), sets the tormented relationship of two brilliant men—an upper-bourgeois provincial judge and a homicidal madman—against the background of class warfare and social panic in the 1890s, the period of the Dreyfus Affair. Bouvier (Michel Galabru), a stocky ex-soldier given to anti-clerical rant combined with fanatical adoration of the Virgin Mary, is rejected by the pretty redhead he loves, and tries to kill her and himself. He fails, and roams the countryside with two bullets from his own pistol lodged in his head. When the pain becomes too much, he falls into fits of madness, aggravated by his sexual and religious obsessions, and violates and kills young girls. He is captured, and his interrogation is carried out by Rousseau (Philippe Noiret), the principal magistrate in a small mountain town near Lyons—a massively respectable man whose political ambitions depend on getting Bouvier to stand trial as sane.

The core of *The Judge and the Assassin*, which was written by Tavernier and the veteran Jean Aurenche, is a series of remarkable confrontations between these two. Bouvier, who calls himself "the anarchist of God," is given to bouts of raving that make a kind of poetic and emotional sense—his outbursts are often disconcertingly powerful. At the same time, he can be crafty, even witty, almost as if he were teasing the listener with lucidity. It is these fragments of lucidity, as well as a stray anarchist slogan or sentiment, that Rousseau seizes on. He tricks Bouvier into a confession, ignoring the obvious signs of the prisoner's insanity, brushing aside the clear link between Bouvier's turbulence and his own unexamined drives.

Michel Galabru, best known here for his performance in *La Cage aux Folles* as the outraged father—the most respectable man in France—has moments that

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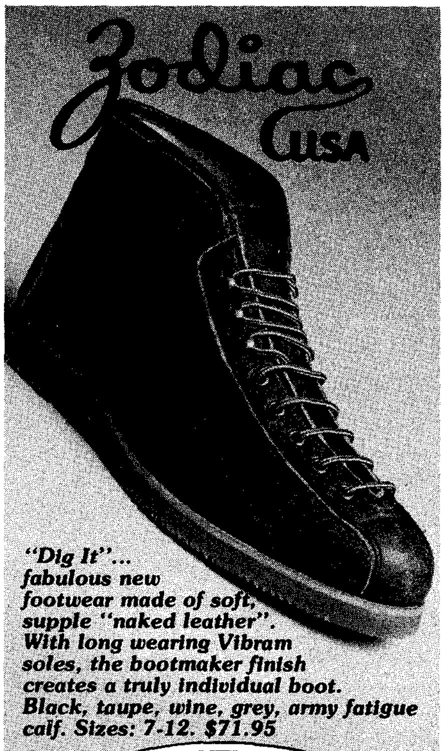

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are extraordinarily moving. Stocky, with a thick nose, coarse skin, and haunted black eyes, Galabru's Bouvier is appalled when his murderer's soul appears clearly before him. Galabru's grief at such moments is overpowering, yet the performance never becomes masochistic. A wily mischief keeps breaking out of him. When a nun asks if she can pray for Bouvier, Galabru is gleeful, almost triumphant as he says, "Yes, since you've nothing else to do."

Noiret, imperious in his long coat and pince-nez, is very fine, too, but in a much narrower range. Noiret's Rousseau lives with his mother and keeps a mistress whom he treats so stonily he might be her guardian rather than her lover. This coldly ambitious yet infantile man acts as if life were something that could not possibly touch so fine a public official as he. Noiret brings out the terrors lurking beneath the cool intellectual mastery.

Tavernier, whose *Let Joy Reign Supreme* is one of the most satisfying of all period films, has re-created provincial social life in the 1890s with a sense of detail that might have cheered Zola. This was perhaps the last period in which the bourgeoisie held sway completely without guilt. Any threat to that sway (which is associated with the good of all society) is met with outrage—an almost hysterical assertion of propriety. A priest furiously denounces modern novels from his pulpit; a robust colonel, just back from colonial duties in Algeria, sings a lyrical ballad at a dinner party and makes a vicious anti-Dreyfus remark on the way out the door. Anti-Semitism is a social commonplace. For these people, the law is openly an instrument of rule. Rousseau is their surrogate, Bouvier, as much as Dreyfus, their victim.

Tavernier extends a full measure of sympathy to both sides—to Rousseau, who, despite all his self-assurance, is clearly lost, as well as to the ecstatically loony Bouvier. It's a wonderfully judicious film, but it exhibits the faults of what could be called the cinema of intelligence. Avoiding easy answers, Tavernier is almost too evenhanded and thorough. Here, as in *A Week's Vacation,* he sets up a dramatic situation in all its complexity and then repeats it rather than developing and resolving it. His abhorrence of melodrama is so great that it seems to wipe out drama as well. Taken individually, the separate scenes of *The Judge and the Assassin* are wonderful in their many-sided humanity, but one rarely feels the surge of forward movement that would bind them together, or the pull of real involvement. One appreciates, one admires, but one isn't caught up. It's as if the director thought excitement were a pitfall to be avoided along with stupidity and malice. ■

Books/Rhoda Koenig, Josiah Bunting III

IMITATION OF LIFE

"...Marriages, divorces, assault, homicide—*The Bad and the Beautiful* pales next to the true-life adventures of *Lana*..."

Lana: The Lady, the Legend, the Truth, *by Lana Turner. E. P. Dutton; 311 pages; $14.95.*

"MY LIFE HAS CERTAINLY NOT BEEN THE average one," says Lana Turner, who makes the claim with some justice. After all, this is the actress who became a movie star at fifteen, was deflowered by Joan Crawford's boyfriend (Joan invited her over one day to tell her, "Greg doesn't love you anymore"), was handed a pair of diamond earrings by a millionaire on their first date ("I started to demur . . . but . . . I thought, 'Well, why offend him?' "), took a gangster lover whom her daughter killed, and had more husbands than you or I have had hot dinners. Lana is low on insight ("I've been forced to look down the years and evaluate my own life. I've had to ask myself *why?* . . . I don't know why"), but she has a pithy way with an opinion (Ezio Pinza is "that crude beast"), and God knows she has the raw material. *The Bad and the Beautiful* pales next to the true-life adventures of *Lana.*

Lana decided to tell her story because "the press has never had any sense of who I am; they've even missed my humor, my love of gaiety and color." Three hundred pages later we do find out that Lana is strong for black, white, red, and "the beautiful lilacs and lavenders," but humor and gaiety seem to have slipped through the cracks. This autobiography is a progress of hasty marriages, ugly divorces, alcoholism, assault, and homicide through which its heroine seems to have moved like an animated waxwork. "Maturity" and "survival" are in fashion now, so the ghostly voice of Hollis Alpert that issues from the waxwork's mouth utters such sentiments as "The thing about happiness is that it doesn't help you to grow; only unhappiness does that."

Lana is full of thundering dissociations from reality like that one. The best occurs during her honeymoon with Bob Topping, the easily offended one. Aly Khan, whom she had never met, kept phoning her, so she finally got on the line to tell him, "I suggest that you don't call me anymore. I'm very much in love with my husband, and I don't see anyone else." "That ended that," Lana remarks pertly, "but perhaps I gained a little insight into the international café society and the ways of Aly Khan. If that was the method he used to meet Rita Hayworth, it obviously succeeded some of the time." Lana, however, had met her new husband when he called her out of the blue one day and asked for a date. If unhappiness promotes growth, money guarantees amnesia.

Several years and two divorces later, Lana had once again revised her ideas about accepting dates with strange men who had somehow obtained her telephone number. This one gave her a gold-and-diamond watch on *their* first date ("I told John Steele I couldn't accept it. He said that he couldn't return it because it had been engraved"). But no matter how many watches Lana had, she never knew what time it was. "John Steele" was not just glad to see her, he carried a gun and knew how to use it, because he was Mickey Cohen's pimp and enforcer, and his real name was Johnny Stompanato.

In Lana's version, she kept seeing Stompanato, even after he had beaten her up several times, because he had threatened to mutilate her and kill her daughter if she left him. But her ecstatic letters, which Mickey Cohen gave the press when his henchman died (not quoted here), show that Lana may not have been an unwilling captive. The story of how Cheryl knifed him, thinking he was attacking her mother, is artistically told, though the foreshadowing and irony get a bit heavy when Lana remarks, just before the incident, "I felt a stab of relief." Lana's request to the Beverly Hills police chief ("Please let me say I did it") also falls short of true Mildred Pierce grandeur.

Lana is, in the flap-copy writer's apt verb, studded with anecdotes, nearly all

Four faces of Lana: *M-G-M's glamour queen of the forties and fifties.*

Josiah Bunting III is the author of the Vietnam novel The Lionheads.

Photographs courtesy of Lou Valentino, from *Lana: The Lady, the Legend, the Truth.*

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of them deplorable: Artie Shaw's disappointing Lana on their wedding night; Howard Hughes's adamant refusal to wear underpants; Lana's wearing a see-through dress to be presented to F.D.R. All in all, *Lana* is the most appalling movie-star biography I have read in years. I can think of no higher praise. —R.K.

Six Armies in Normandy: From D-Day to the Liberation of Paris, *by John Keegan. The Viking Press; 365 pages; $17.95.*

NOTHING SO ALTERS HISTORY AS WAR, but no organized human enterprise is less understood, less studied by those of powerful intellect, more ignored by writers, philosophers, professors, thinkers. The liberal democracy regards war as aberrational, something to be abominated and deplored but not to be understood. That is for sociologists and right-wingers.

In the old days of fighting, cities fell, salients bulged and were pinched out, columns of cavalry "swept" ahead, victories were earned and visible. Diplomats and statesmen then discussed terms of honorable peace. Armies seemed homogeneous and hermetic—professional. In America, for instance, notes the author of *Six Armies in Normandy,* in "one of the most sacred places of the army's emotional geography ... at Leavenworth ... stands the tiny memorial chapel of the regiments which fought for the frontier in the Indian wars of the 1860s and 1870s. It is there in the low-eaved gloom, between the cannon barrels which serve as pillars to the roof, among the slips of commemorative marble to scalped subalterns, that the American officer reminds himself of the days of 'real soldiering.' " "Vinegar Joe" Stilwell saw the end of all that. Arrived from San Francisco in 1941, two weeks after Pearl Harbor, he found the army in Washington nothing but a "rush of clerks ... people with papers rushing after other people with papers ... everyone jumping up just as you start to talk ... everybody furiously smoking cigarettes, everybody passing you on to someone else." World War II, as the greatest industrial democracy prepared for it, joined it, and mastered it, meant the end of the small standing professional army.

Yet the large conscript armies of nations-in-arms more truly reproduce, mirror the characteristics of the nations and societies in whose behalf they fight. Sometimes, as Keegan notes, an army is "an agent of national pride or a bulwark against national fears"; at other times, "an instrument of national power deprecated, disregarded, and of very last resort." The author's purpose is to study small units of armies fighting the same

"... *Six Armies in Normandy* is military history at its best, its detail as copious and illuminating as Proust's..."

campaign, in this case six units of division size or smaller, representing the United States, Canada, England, Poland, Free France, and Germany—fighting the campaign for Normandy from the time of the amphibious landings on June 6, with all their familiar iconography (parachutes dangling from church steeples, French farmers awakened by guns), to the liberation of Paris, in August.

Six Armies is classical music for people who hate classical music, an authentic tour de force of historical writing: part intellectual history, part cultural history, part prosopography, part "straight" drum-and-trumpet history. It is unusual, rare that the history of war is written by people whose literary resources might be described as lyrical, even poetic; who, at the same time, have undertaken and deployed prodigies of the most difficult kinds of research—research into the histories of small units (where the residuum of historical "fact" is notoriously uneven and unreliable). Keegan is just old enough to remember the assembly of the armies in the west of England during their preparation for the Normandy invasion—to remember in detail as copious and illuminating as Proust's: American spearmint, distinguished by its superiority "over the British product, and particularly the sumptuousness of the wrapper and the lustrous simplicity of its design," and American jeeps, "pilot fishing the rest or buzzing nimbly about the lanes ... tiny and entrancing jeeps caparisoned with whiplash aerials and sketchy canvas hoods which drummed with the rhythm of a cowboy's saddlebags."

The campaign those soldiers fought was the greatest, in terms of results, in the European war. With only 34 divisions, the Allies utterly wiped out some 27 infantry divisions and 11 panzer divisions. They killed 250,000 German soldiers; deprived Germany of the resources of a France that had sent as much food to Germany, from 1941 to 1944, as had all the lands in the east that Hitler had taken; eliminated the French Atlantic ports as bases for U-boats; and deprived the Germans of the coastal advance-warning radar stations.

But such large-scale recapitulations are rare in *Six Armies*. Once the provenance of the invasion has been established, through a series of small portraits (intellectual biographies, really) of Stilwell, Wedemeyer, Eisenhower, Molotov, Marshall, Brooke, Rommel, and Montgomery, the author examines small national units in the Normandy campaign: how they fought, what they thought they were doing when they fought (readers of newspapers thought they could discern objectives on their maps; soldiers' objectives are different), and, implicitly, what motivated their fighting. They fought for notions of "honor," of course, in the sense that honorable behavior means being brave among one's friends, but also for the national traditions and symbols that the units still regarded as sacred. "In memory of their persecuted past, all Cameronian battalions still held their church services in the open air, with sentries posted to warn of attack."

Six Armies in Normandy is military history at its best: fastidiously (but never obtrusively) detailed and accurate, unlimbered of military cant, critical but not censorious of men great and small, balanced, graceful—an altogether stunning piece of work. **—J.B. III**

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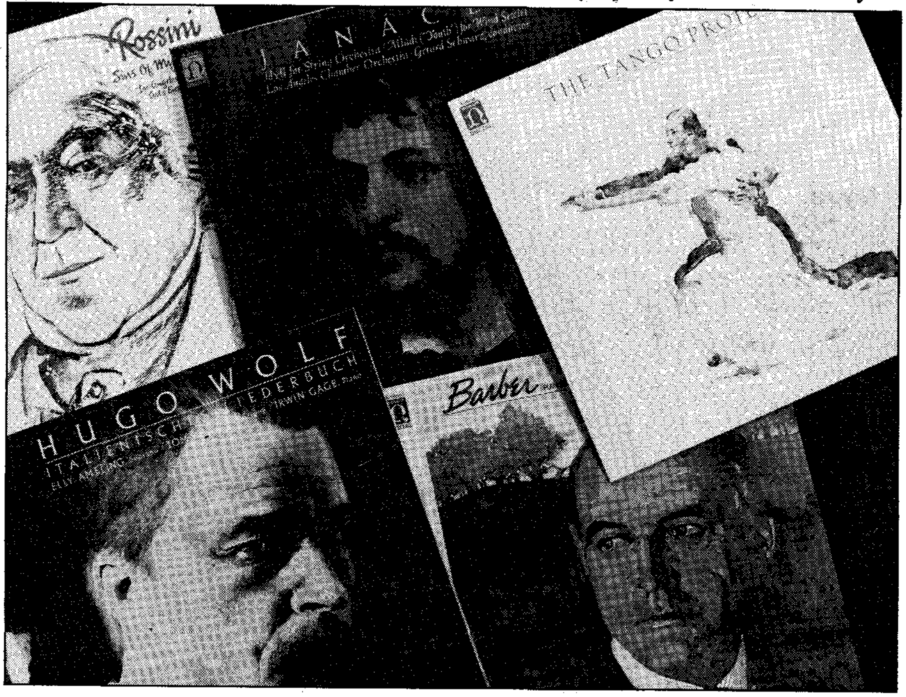
"...Unhackneyed, stimulating repertoire, exceptional soloists, brilliant engineering—all on one label's recent releases..."

WHEN **Nonesuch Records** CLOSED DOWN its New York offices a little over two years ago and moved to Los Angeles for "restructuring," no one was willing to bet a plugged nickel on the label's future. "Restructuring"—we all knew what that meant. The imaginative musical policies and fierce artistic integrity of Tracey Sterne, who had run Nonesuch single-handedly for a decade and created recordings of unparalleled quality, would obviously be discarded and the line turned into a purveyor of dreary classical schlock. Well, we were all wrong.

I have spent a pleasant week sampling a big batch of recent Nonesuch releases and found nary a dud in the lot. Beyond that, I heard a lot of unhackneyed and stimulating repertoire, many talented young American musicians who have been passed over by major international labels, and some brilliant digitally encoded engineering. Nor has Nonesuch compromised its traditional high standards of presentation; each disc includes a thoughtful essay on the music, complete background information on the recording, texts and translations when necessary, and tasteful cover art.



Cover art: *For Nonesuch, high standards on the West Coast too.*

Since charity begins at home, the new team has been especially active in Southern California, recording some of the area's outstanding chamber groups. The superb Los Angeles Chamber Orchestra, conducted by Gerard Schwarz, has turned out another winner, a pair of works that show two contrasting faces of Leoš Janáček: the 24-year-old composer's enchantingly lyrical *Idyll* for strings and the indomitable 70-year-old's spiky wind sextet titled *Youth* (D 79033). Following a definitive account of Brahms's bejeweled *Liebeslieder Waltzes* (D 79008), the Los Angeles Vocal Arts Ensemble brings equal amounts of skill and pointed musical wit to a selection from Rossini's wickedly sophisticated *Sins of My Old Age* (D 79027).

Another West Coast treasure is the Sequoia String Quartet, whose most recent disc is devoted to four early Mozart quartets (D 79026)—the first installment, one hopes, in a complete series. Nonesuch has also traveled to other parts of the country, capturing a sizzling rendition of Schoenberg's *Verklärte Nacht* and String Trio at the Santa Fe Chamber Music Festival (D 79028), a suave performance of Beethoven's Septet by the Boston Symphony Chamber Players (D 79015), and two scintillating Boccherini string quintets played by musicians from Rudolf Serkin's Marlboro Festival in Vermont (D 79025).

Many exceptional soloists have found a welcome home on Nonesuch—Richard Goode, for example, who plumbs the mysteries of Schumann's Fantasy in C and *Humoreske* (D 79014) with a rare understanding of this music's intellectual and poetic content. One of Ruth Laredo's specialties has long been Samuel Barber's eloquent Piano Sonata, and her penetrating recorded performance (D 79022, with Barber's *Souvenirs* and *Nocturne in Homage to John Field*) is the first on disc that seriously challenges the classic version by Horowitz.

Ever since the label appeared some eighteen years ago, Nonesuch has licensed and pressed many valuable discs available only in Europe. That tradition continues with an absorbing new version of Hugo Wolf's *Italian Songbook* (NB 78014) sung by Elly Ameling and Tom Krause, sensitive and discriminating interpreters of these exquisite vignettes. From England comes a pair of masterful neoclassic ballet scores by Stravinsky—*Apollo* and *Orpheus*—luminously played by the Orchestra of St. John's Smith Square conducted by John Lubbock (H 71401), and fans of pre-Baroque music should investigate the Clerkes of Oxenford in recordings of choral music by two unaccountably neglected sixteenth-century English composers, Richard White (H 74100) and John Sheppard (H 71396).

"The Tango Project" (D 79030) is one of those unclassifiable Nonesuch discs that apparently appeal to almost every musical taste—thirteen infectious tangos, mostly authentic Argentine products of the 1920s, played by an *orquesta típica* of solo strings, accordion, and piano. Unlike Placido Domingo's sugary tango recital on D.G., this is the real stuff, precisely capturing the stabbing, bittersweet, slightly sleazy tone of the idiom. You may find yourself keeping this record on your turntable for days. Meanwhile, there is much to anticipate in the future, particularly a complete performance of Virgil Thomson's *Four Saints in Three Acts* and Joshua Rifkin's controversial edition of Bach's B minor Mass.

Photograph by James Wojcik.

Pop: Veterans' Benefits

AT A TIME WHEN MANY CAREERS LACK the invention and energy to sustain performers through a second album, or even a second side, it would seem to be late in the game for a couple of old veterans like Van Morrison and Lou Reed. But their latest albums contain some of the best work they've done in their long, stylistically varied careers.

There could hardly be a more oddly matched pair of artists: Morrison, the rapturous Irish poet, and Reed, the Village street reporter. But their new works reflect confidence and conviction, and whatever their differences in style, one senses an overwhelming and ironic similarity of feeling. Morrison's ability is to raise the ordinary to the level of romantic vision (especially on "Cleaning Windows"), and Reed's is to give romantic ideas (especially on "Women") the flavor of street dispatches.

On *The Blue Mask* (RCA AFL1-4221), **Lou Reed** exposes life's harshest truths—not moments of horror or tragedy, moments inherently too full of drama, but the harsh facts of life's ordinariness. This is not to deny his gritty capacity for gentle emotions—friendship, humor, affection (as hard as it is to imagine any of those in a Lou Reed song five years ago), but all within the context of the quiet inevitability of a world of finite possibilities. But what he has mastered in his straightforward speak-singing style, the words sitting clearly in front of the background track, is the presentation of his feelings in a manner so deadpan as to stretch the emotional tension to the breaking point.

As Lou Reed has searched through the years for a persona to fit his particular musical style, **Van Morrison** has tried to fit a sound to his personality. On *Beautiful Vision* (Warner Bros. BSK 3652), the guise of the resolutely introspective mystic poet fuses with the casual intensity of the music. Even the titles of the songs reflect the excursions into the ephemeral: "Celtic Ray," "Northern Muse," "Aryan Mist." And he pushes his voice just far enough into the background to add an aura of mystery, to fuse with the atmospheric abstractions of the sound and reflect an emotional condition rather than reporting a set of facts. The effect is of a natural and urgent expression of carefully preconceived emotions—as confessional as Lou Reed, and as compelling.

Italian Sunglass Movie b/w *Tornader to the Tater* is an oddly dissonant distillation of everything from Bob Dylan to New Wave, as unpolished and irresistible as it can be, made by California artist **Gary Panter**, and worth buying just for the sleeve. Information from Index Records, Box 944, Los Angeles, California 90028. —**Tom Bentkowski**

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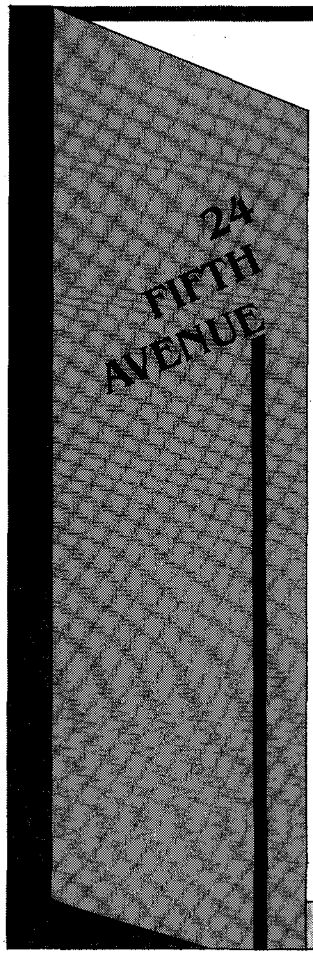

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SALES & BARGAINS

BY LEONORE FLEISCHER

Saddle Up

WESTERNWEAR IS ON SALE AT MILLER'S riding store. Women's shirts in sizes 28–38, some in all-cotton, were $15–$55, now 30 percent off; men's shirts in sizes 14½–17, made by H Bar C, Rockmount, and Stetson, were $20–$55, now 20 percent off; all boots for men (sizes 7–13) and women (sizes 5–9) by Acme, Justin, Nocona, and Tony Lama, were $95–$350, now 20 percent off; children's boots by Acme and Texas in sizes 12–5, were $19.95–$42, now 30 percent off; western hats by Resistol and Stetson, were $55–$140, now 20 percent off; Stetson slacks and jackets, mostly for men, in sizes 30–42 for trousers and 38–46 in coats, were $60–$140, now 20 percent off; also, all accessories, including wallets, belts, and hatbands, are 20 percent off. American Express (A.E.), Diners Club, MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Miller's, 123 East 24th St. (673-1400); Mon.–Fri. 9 a.m.–5:30 p.m., and Sat. till 4:30 p.m.; closed 9/5, 6; sale through 9/17.*

Scandinavian Modern

DANISH FURNITURE IS HERE AT VERY LOW prices. A few examples: teak expandable tables in Dutch-leaf style, were $200, now $85; rolltop desks in solid teak and veneer, were $595, now $250; solid-oak serving carts, were $185–$199, now $75; videocassette-recorder carts in oak veneer, were $95, now $49 (glass doors, $30 extra); trestle-based butcher-block tables with bullnosed edge in solid oak with washable finish, available in three sizes (30-by-48-in., was $249, now $169; 30-by-60-in., was $271, now $189; 36-by-60-in., was $349, now $244); kids' desks of solid wood with laminated top (come with matching chair), were $175, now $99; teak wall units, almost 10 ft. long, with three tops, three bottoms, glass doors, and lights, come fully assembled, were $2,800, now $999; hard-rock-maple tables on chrome pedestal, were $132, now $65; three styles of solid-and-veneer teak desks, were $199, now $99; assorted bentwood-and-cane chairs, were $49–$125, now $19–$50; music benches, were $200, now $69; low room dividers, were $245, now $89; teak-veneered wall units, 4 ft. wide, with shelves that slide out, were $250, now $96; twenty Danish wall units, 6 by 6 ft., with pullout shelves, were $995, now $499; and much more. Almost everything arrives knocked down, but is easily assembled. Delivery can be arranged at additional cost. M.C., V., checks accepted; all sales final. *The Great North Woods, 425 Fifth Ave., near 38th St. (889-0983); 160 East 86th St. (369-6555); the Galleria Shopping Mall, White Plains, N.Y. (914-946-4287); Playhouse Square, Westport, Conn. (203-227-2967); Mon.–Sat. 10 a.m.–7 p.m., and Sun. noon–5 p.m.; closed 9/6; sale while stock lasts.*

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

Copper

ONE-OF-A-KIND SAMPLES FROM THE Coliseum Gift Show are on sale here, including lovely solid-copper cooking and serving pieces, and copper and brass decorative pieces. A few examples: huge copper kettles with delft handles, include an 8-qt., retail $100, here $67.50, and a 12-qt., retail $110, here $75; 9½-in. shell mold, retail $22.50, here $15; 12½-in. wok with ring and cover, retail $80, here $55; 12-in. oval au gratin pan, retail $26.95, here $19.75; 12-in. round skillet, retail $47, here $33; four-piece skillet set, retail $85, here $57.75; 10-in. Aztec-design calendar mold, retail $25, here $16; 2-qt. double boiler with porcelain insert, retail $65, here $45; 2-qt. chafing dish, retail $50, here $36.50; 6-cup espresso-maker, retail $32, here $18; four-piece canister set with lids, retail $50, here $34.25; also, copper and brass reproductions of antique decorative pieces. A.E., M.C., V., checks accepted; all sales final. *The Home Base, Inc., 2335 Broadway, near 85th St. (724-5959); Mon.–Wed. and Fri. 10:30 a.m.–6:30 p.m., Thurs. till 7 p.m., Sat. 10 a.m.–6 p.m., and Sun. 12:30 p.m.–5:30 p.m.; closed 9/5, 6; sale while stock lasts.*

Freebie

THE CLAIROL CONSUMER RESEARCH FOrum reminds us that it is still looking for women of all ages and races (and even a few men) to evaluate new and existing Clairol products in its handsome Park Ave. facility. Everything has already been safety-tested, and you are asked to use the products there as you would at home. Products include hair-care and coloring preparations, permanents, and skin-care products. The Forum will give you a complimentary gift pack of Clairol products and a hairstyling (not a haircut, but a blow-dry). If the product you evaluate warrants your styling your own hair, the Forum will give you a free Clairol appliance. You may visit the Forum up to three times a year, but you must phone for an appointment. *Call Mon.–Fri. 9 a.m.–5 p.m. (546-2707); if all lines are busy, call 644-3975 and leave your name and phone number on the answering machine. Clairol will call you back on the following workday.*

Travel

THE PIPS TRAVEL CLUB HAS SOME VERY tempting reductions on Caribbean winter cruises on Holland-America. The offer includes round-trip air fare from New York to the port of embarkation in Florida, a seven-day cruise with stateroom accommodations (two lower beds) in an outside cabin, all meals, and all shipboard entertainment and activities. The S.S. *Rotterdam* leaves from Port Everglades on November 13 and 27, with ports of call at St. Thomas, St. Martin, and the Bahamas, usually $1,340, here $990; the S.S. *Veendam* departs from Tampa on January 22, 1983, calling at Playa del Carmen, Cozumel, Montego Bay, and Grand Cayman, usually $1,390, now $990; the S.S. *Volendam* sails from Port Everglades on January 22, 1983, calling at St. John, St. Martin, Martinique, and Barbados, usually $1,390, now $990. Prices are based on double occupancy, and reservations (with a deposit of $200 per person) will be accepted through 9/28. Balance must be paid no later than eight weeks prior to departure. Checks accepted; no credit cards. *Pips Travel Club (Group Department), 459 Main St., New Rochelle, N.Y. 10801 (914-576-3440 or 212-562-7901).*

Toys

THE TWO PENNY WHISTLE SHOPS ARE putting their entire line of in-stock Brio toys on sale at 20 percent off. The beech toys are brightly colored with nontoxic paints, and safety-tested. A few examples: nine-piece ring pyramids, were $9, now $7.20; bright-yellow worm push toys, were $15.50, now $12.40; alligator pull toys, were $14.50, now $11.60; many trains and accessories, including starter train sets, were $23, now $18.40; miniature garages with overhead doors, were $24.25, now $19.40; sizable looms that really weave, were $36.50, now $29.20; and more. A.E., M.C., V., checks accepted; all sales final. *Penny Whistle Toys, 1283 Madison Ave., near 91st St. (369-3868), Mon.–Sat. 9 a.m.–6 p.m.; 448 Columbus Ave., near 81st St. (873-9090), Mon.–Wed. 11 a.m.–7 p.m., Thurs.–Sat. till 8 p.m., and Sun. 1–6 p.m. Both stores closed 9/6; sale 9/1–11.* ■

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A Complete Entertainment Guide for the Week Beginning August 30

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"The Judge and the Assassin." #2—Thru Aug. 30: "The Wizard of Oz"; "The Pirate." Aug. 31-Sept. 1: "Where's Poppa?"; "The Loved One." Beg. Sept. 2: "Last Tango in Paris."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Aug. 30: "Fellini's Casanova"; "Don't Knock the Rock." Aug. 31: "Zatoichi and the Drum"; "Demon's Image." Sept. 1: "The Getting of Wisdom"; "Caddie." Sept. 2: "Gallipoli." Sept. 3-4: "The Last Metro"; "A Man and a Woman." Sept. 5: "Despair"; "Lolita." Sept. 6: "Children of Paradise." **AGEE ROOM**— Thru Aug. 31: "Taxi zum Klo." Sept. 1: "Memories of Duke Ellington"; "Sonny Rollins Live at Laren." Sept. 2: "Mingus"; "A Jazz Life." Sept. 3: "Different Drummer: Elvin Jones"; "Sun Ra—A Joyful Noise." Sept. 4: "Jazz in Exile"; "Jazz: The Intimate Art." Sept. 5: "Imagine the Sound"; "The New Music." Sept. 6: "After Hours"; "Jazz Is Our Religion"; "Born to Swing."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Tron." #2—"Diner."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "The Road Warrior."

9. **ART—8th St. E. of University Pl.** 473-7014. Thru Aug. 31: "Manhattan"; "Interiors." Sept. 1-2: "Bananas"; "Sleeper." Sept. 3-4: "Love and Death"; "Annie Hall." Beg. Sept. 5: "Everything You Always Wanted to Know About Sex"; "Bananas."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Aug. 30: "Wild Strawberries"; "Shame." Aug. 31: "Tom Jones"; "Laughter in the Dark." Sept. 1: "Suddenly, Last Summer"; "Holiday." Sept. 2: "West Side Story"; "Yellow Submarine." Sept. 3-4: "Dinner at Eight"; "The Women." Sept. 5: "A Streetcar Named Desire." Sept. 6: "The Philadelphia Story"; "A Bill of Divorcement."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Sept. 2: "Rocky III"; "History of the World Part I."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Aug. 31: "The Boys in the Band"; "Next Stop, Greenwich Village." Sept. 1-2: "Montenegro"; "Christiane F." Sept. 3-4: "Dawn of the Dead"; "Night of the Living Dead." Beg. Sept. 5: "The Producers"; "Young Frankenstein."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"The Chosen." #2—"Annie."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Ciao! Manhattan." #2—"Homework." #3—"Don's Party." #4—Thru Sept. 2: "Bob le Flambeur." Beg. Sept. 3: "Demon Pond."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Sept. 2: "Class of 1984."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "E.T. the Extra-Terrestrial."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "The World According to Garp."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "An Officer and a Gentleman."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Summer Lovers." #2—"Zapped!" #3—"The Road Warrior."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Star Wars." #2—"The Beastmaster."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "An Officer and a Gentleman."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Six Pack." #2—"The World According to Garp." #3—"Rocky III." #4—"The Best Little Whorehouse in Texas." #5—"The Thing." #6—"Night Shift."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Zapped!" #2—582-5070. "Friday the 13th, Part 3."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Things Are Tough All Over."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T. the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Sept. 2: "The Sword and the Sorcerer"; "Cannibals in the Streets." Beg. Sept. 3: "The Incubus." #2—"The Road Warrior."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Raiders of the Lost Ark." **EMBASSY 3**—"Poltergeist." **EMBASSY 4**—"Summer Lovers."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Aug. 31: "Juliet of the Spirits"; "Nights of Cabiria." Sept 1-3: "The Producers"; "A Funny Thing Happened on the Way to the Forum." Sept. 4-6: "The Phantom of the Opera"; "Tommy." #2—Thru Aug. 31: "Yojimbo"; "Throne of Blood." Sept. 1-3: "Gigi"; "Can-Can." Sept. 4-6: "The Creature From the Black Lagoon"; "It Came From Outer Space."

41. **UA RIVOLI—B'way nr. 49th St.** 247-1633. #1—"Class of 1984." #2—Thru Sept. 2: "Homework." Opening Sept. 3: "Fast Times at Ridgemont High."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Star Trek II: The Wrath of Khan."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Annie."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Pink Floyd the Wall."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Don's Party."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Aug. 30: "Seven Beauties"; "Swept Away." Aug. 31-Sept. 1: "Tess." Sept. 2-3: "The Stunt Man"; "Day For Night." Sept. 4: "The Wild One"; "On the Waterfront." Sept. 5-6: "Gone With the Wind."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "The World According to Garp."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "Diner."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "La Vie Continue."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Zapped!"

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Birgitt Haas Must Be Killed."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. Thru Sept. 2: "Last Tango in Paris." Opening Sept. 3: Australian Film Festival.

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Chosen." #2—"Poltergeist."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "A Midsummer Night's Sex Comedy." **CORONET**—"An Officer and a Gentleman."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Barbarosa."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Piaf—The Early Years." **CINEMA II**—753-0774. "Le Beau Mariage."

61st Street & Above
East Side

70. **UA GEMINI—Second Ave. nr. 64th St.** 832-1670. #1—"Homework." #2—832-2720. Thru Sept. 2: "Class of 1984." Opening Sept. 3: "Fast Times at Ridgemont High."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Road Warrior."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Summer Lovers." #2—"E.T. the Extra-Terrestrial."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Nest."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Tempest."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Sept. 2: "Annie." Beg. Sept. 3: "Poltergeist."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Class of 1984."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Zapped!" #2—"Friday the 13th, Part 3."

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. "The Beastmaster."

83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—"The Road Warrior." #2—"Homework."

61st Street & Above
West Side

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85. PARAMOUNT—B'way at 61st St. 247-5070. Thru Sept. 2: "Ordinary People."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Lola." #2—"My Dinner With Andre." #3—"Gregory's Girl."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"A Midsummer Night's Sex Comedy." #2—"Chan Is Missing."

89. REGENCY—B'way nr. 67th St. 724-3700. Thru Aug. 30: "It Should Happen to You"; "Marjorie Morningstar." Aug. 31-Sept. 1: "Broadway Melody"; "42nd Street." Sept. 2-4: "Klute"; "Midnight Cowboy." Sept. 5-6: "A Thousand Clowns"; "Annie Hall."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Chilly Scenes of Winter." #2—"Annie."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. Sept. 4: "Sabrina." #1—"The World According to Garp." #2—"The Road Warrior." #3—"Homework." #4—"Summer Lovers."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Diner." #2—Thru Sept. 2: "Tron." Beg. Sept. 3: "Don's Party."

95. THALIA—95th St. W. of B'way. 222-3370. Aug. 30: "The Front"; "Casino Royale." Aug. 31: "Diary of a Country Priest"; "Bizarre, Bizarre"; "House on the Waterfront." Sept. 1: "A Wedding"; "Pinky." Sept. 2: "Prince of the City"; "He Walked by Night." Sept. 3-4: "The Great Dictator"; "Modern Times." Sept. 5: "Children of Paradise." Sept. 6: "On the Waterfront"; "The Garment Jungle."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—"Homework." #2—Thru Sept. 2: "Class of 1984." Beg. Sept. 3: "Reds." #3—"Things Are Tough All Over"; "Richard Pryor Live on the Sunset Strip." Beg. Sept. 3: "Young Doctors in Love"; "History of the World Part I." #4—"The Beastmaster."

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Sept. 2: "Rocky III." Beg. Sept. 3: "The Best Little Whorehouse in Texas."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), & "Hail Columbia!" (1982) by Graeme Ferguson & Roman Kroiter; Fri.-Sat., 6 & 7:40 p.m. (spec. $4.50 adm. to museum & films): "Hail Columbia!," & "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore).

FILMS IN THE FOREST—Mt. Peter Ski Area, Route 17A, Warwick, N.Y. 914-351-4522. Adm. $3.95; students & senior citizens $3; children $2. Sept. 3-5, 7 p.m.: "Spies" (1928) by Fritz Lang. Sept. 6, 7 p.m.: "Fantastic Planet" (1973) by Rene Laloux, animated.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-0806. Adm. $6; members $5. Aug. 30, 8:30 p.m.: "Bob & Carol & Ted & Alice" (1969) by Paul Mazursky, with Natalie Wood & Elliot Gould. Aug. 31, 8:30 p.m.: "The Swimmer" (1968) by Frank Perry, with Burt Lancaster. Sept. 1, 8:30 p.m.: "Young Frankenstein" (1975) by Mel Brooks, with Gene Wilder & Peter Boyle. Sept. 2, 8:30 p.m.: "Paper Lion" (1968) by Alex March, with Alan Alda. Sept. 3, 8:30 p.m.: "Rocky" (1976), with Sylvester Stallone, & "Smiles" (1964), with Roy Scheider, both by John Avildsen.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Sept. 1-2, 7:30 p.m.: "Chushingura" (1954) by Tatsuo Osone.

LABOR FILM FESTIVAL—Harold Clurman Theater, 412 W. 42nd St. 582-1890. Free. Sept. 5, 12 noon: "1199: A Short Subject" (1979); 12:15 p.m.: "Why Work: Perspectives on Worker

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FAST TIMES AT RIDGEMONT HIGH

Starts Friday
September 3rd

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CHECK CUE LISTING FOR A THEATRE NEAR YOU

Participation" (1976) by Al Levin & Bill Moyers; 1:30 p.m.: "The Life and Times of Rosie the Riveter" (1980) by Connie Field; 2:45 p.m.: "Miles of Smiles, Years of Struggle" (1982) by Jack Santino & Paul Wagner; 4 p.m.: " The Willmar 8" (1980) by Lee Grant, Mary Beth Yarrow & Julie Thompson; 5:10 p.m.: "Resurgence" (1981) by Skylight Pictures; 6:15 p.m.: "Leon Davis: Practical Dreamer" (1982) by Moe Foner; 6:30 p.m.: "I Am Somebody" (1970) by the American Federation on Nonviolence. **Lion Theater, 422 W. 42nd St.** 12 noon: "We Dig Coal: A Portrait of 3 Women" (1981) by Thomas Goodwin, Dorothy McGhee & Geraldine Wurzberg; 1:15 p.m.: "Soldier Girls" (1982) by Nick Broomfield & Joan Churchill; 3 p.m.: "1199: A Short Subject" (1979); 4:25 p.m.: "With Babies and Banners: Story of the Women's Emergency Brigade" (1977) by Lyn Goldfarb, Anne Bohlen & Lorraine Gray; 5:30 p.m.: "El Salvador: Another Vietnam" (1981) by Glenn Silber & Tete Vanconcellos.

MARILYN MONROE FILM FESTIVAL—Beacon Theater, B'way nr. 74th St. 874-1768. Adm. $3/ double feature. Sept. 1, 7 p.m.: "Niagara" (1953) by Henry Hathaway; 9 p.m.: "Gentlemen Prefer Blondes" (1953) by Howard Hawks. Sept. 2, 7 p.m.: "The Seven Year Itch" (1955) by Billy Wilder; 9 p.m.: "River of No Return" (1954) by Otto Preminger. Sept. 3, 7 p.m.: "Some Like It Hot" (1959) by Billy Wilder; 9 p.m.: "The Misfits" (1961) by John Huston. Sept. 4, 7 & 11 p.m.: "How to Marry a Millionaire" (1953) by Jean Negulesco; 9 p.m.: "Bus Stop" (1956) by Joshua Logan. Sept. 5, 2 & 6 p.m.: "The Prince and the Showgirl" (1957) by Laurence Olivier; 4 & 8 p.m.: "There's No Business Like Show Business" (1954) by Walter Lang. Sept. 6, 4 & 8 p.m.: "The Seven Year Itch" (1955) by Billy Wilder; 6 p.m.: "Gentlemen Prefer Blondes" (1953) by Howard Hawks.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Aug. 30, 8 & 10 p.m.: "The Wicker Man" (1973) by Robin Hardy. Aug. 31, 8 p.m.: "Juliet of the Spirits" (1965) by Federico Fellini, with Giulietta Masina. Sept. 1, 7:30 & 10:15 p.m.: "Little Big Man" (1970) by Arthur Penn, with Dustin Hoffman. Sept. 2, 7:30 p.m.: "Citizen Kane" (1941) by Orson Welles; 8 p.m.: "Woodstock" (1970) by Michael Wadleigh. Sept. 3, 8 & 10:30 p.m.: "The Stunt Man" (1980) by Richard Rush, with Peter O'Toole. Sept. 4, 8 & 10 p.m.: "Health" (1980) by Robert Altman, with Lauren Bacall & Carol Burnett. Sept. 5, 8 & 10 p.m.: "Walkabout" (1971) by Nicolas Roeg. Sept. 6, 4 & 5:45 p.m.: "Play It Again, Sam" (1972) by Herbert Ross, with Woody Allen & Diane Keaton; 7:30 & 9:15 p.m.: "Take the Money and Run" (1968) by Woody Allen.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $2.50; members $1.50. Sept. 3, 7:30 p.m.: "Alice's Restaurant" (1969) by Arthur Penn, with Arlo Guthrie.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, students & senior citizens $4. Aug. 31-Sept. 5: Tue.-Sun., 7 & 9:30 p.m., Fri.-Sun., 4:30 p.m.: "The Wolves" (1971) by Hideo Gosha. Sat.-Sun., 2 p.m. (free): "From the Ashes: Nicaragua Today" (1982) by Helena Solberg-Ladd.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Sept. 4, 2:30 p.m.: "Fundi: The Story of Ella Baker" (1981) by Hortense Beveridge & Joanne Grant.

SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens $1.50; matinees $2 all ages. Sept. 4, 7 & 9:30 p.m.: "City of Women" (1981) by Federico Fellini, with Marcello Mastroianni. Sept. 5, 2 p.m.: "Dragonslayer" (1981) by Matthew Robbins.

Bronx

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"E.T. the Extra-Terrestrial." #2—Tent.: "The Beastmaster."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"An Officer and a Gentleman." #2—Thru Sept. 2: "The Beastmaster."

105. **DALE—W. 231st St. at B'way.** 884-5300. "Homework."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Class of 1984." #2—"E.T. the Extra-Terrestrial." #3—"Homework." #4—Thru Sept. 2: "The World According to Garp." Beg. Sept. 3: "Fast Times at Ridgemont High."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"The Road Warrior." #2—"An Officer and a Gentleman."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "The World According to Garp."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—Thru Sept. 2: "Friday the 13th, Part 3" Beg. Sept. 3: "The Soldier." #2—"Zapped!"

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"E.T. the Extra-Terrestrial." #2—"The Beastmaster." #3—"Homework." #4—"The World According to Garp." #5—Thru Sept. 2: "Class of 1984." Beg. Sept. 3; "Fast Times at Ridgemont High."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Friday the 13th, Part 3." #2—"Zapped!"

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Class of 1984." #2—Thru Sept. 2: "Diner." Beg. Sept. 3: "The Incubus."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "Friday the 13th, Part 3."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"An Officer and a Gentleman." #2—"Summer Lovers."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"E.T. the Extra-Terrestrial." #2—"Homework." #3—"The World According to Garp." #4—Thru Sept. 2: "The Beastmaster." Beg. Sept. 3: "Fast Times at Ridgemont High."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "The Road Warrior."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. Sept. 5: "To Catch a Thief." #1—Thru Sept. 2: "Class of 1984." Beg. Sept. 3: "Fast Times at Ridgemont High." #2—"E.T. the Extra-Terrestrial." #3—"The Beastmaster." #4—Thru Sept. 2: "Friday the 13th, Part 3." Beg. Sept. 3: "The Soldier."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"The World According to Garp." #2—"Poltergeist."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 2: "The Road Warrior." #3—Thru Sept. 2: "Friday the 13th, Part 3."

213. **COBBLE HILL—CINEMA—Court St. at Butler.** 596-9113. #1—Thru Sept. 2: "Rocky III." #2—Thru Sept. 2: "The Best Little Whorehouse in Texas." Beg. Sept. 3: "Diner."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. "E.T. the Extra-Terrestrial."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"An Officer and a Gentleman." #2—"Zapped!"

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "The Beastmaster." **SOUTH**—"The World According to Garp."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Sept. 2: "Poltergeist." Beg. Sept. 3: "Rocky III."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "An Officer and a Gentleman."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru Sept. 2: "Annie." Beg. Sept. 3: "The Best Little Whorehouse in Texas."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Homework."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. Aug. 31: "Top Hat." #1—Thru Sept. 2: "Zapped!" Beg. Sept. 3: "The Incubus." #2—"Summer Lovers." #3—"The Road Warrior." #4—"The Chosen."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Aug. 31: "Tron." Beg. Sept. 1: "Annie."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Sept. 2: "Rocky III." #2—Thru Sept. 2: "Diner."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru Sept. 2: "Zapped!" Beg. Sept. 3 (tent.): "The Incubus." #2—"Homework."

303. **NEW DORP—HYLAN—** 351-6601. #1—"The Road Warrior." #2—"An Officer and a Gentleman."

304. **NEW DORP—LANE—** 351-2110. Thru Sept. 2: "Class of 1984." Beg. Sept. 3 (tent.): "Fast Times at Ridgemont High."

305. **NEW DORP—RAE—** 979-0444. #1—"Homework." #2—"The Beastmaster."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—Thru Sept. 2: "Cannibals in the Streets." Beg. Sept. 3: "The Incubus." #2—"E.T. the Extra-Terrestrial."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"E.T. the Extra-Terrestrial." #2—"The World According to Garp."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Rocky III."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—Thru Sept. 2: "The World According to Garp." Beg. Sept. 3: "Fast Times at Ridgemont High." #2—"The Road Warrior." #3—"E.T. the Extra-Terrestrial." #4—"Class of 1984."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"The World According to Garp." #2—"Zapped!"

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"E.T. the Extra-Terrestrial." #2—"Class of 1984." #3—"Homework." #4—Thru Sept. 2: "The Road Warrior." Beg. Sept. 3: "Fast Times at Ridgemont High."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Aug. 31: "Star Trek II: The Wrath of Khan."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Friday the 13th, Part 3." #2—"Zapped!"

410. **FLUSHING—PARSONS—Parsons at Union Tpke.** 591-8555. #1—Thru Sept. 2: "Friday the 13th, Part 3." Beg. Sept. 3: " The Soldier." #2—"Zapped!"

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"An Officer and a Gentleman." #2—"Homework." #3—Thru Sept. 2: "Cannibals in the Streets." Beg. Sept. 3: "The Soldier."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"The Road Warrior." #2—"Zapped!" #3—"The World According to Garp."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"E.T. the Extra-Terrestrial." #2—"Class of 1984." #3—"Friday the 13th, Part 3." #4—Thru Sept. 2: "The Beastmaster." Beg. Sept. 3: "Fast Times at Ridgemont High."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. "E.T. the Extra-Terrestrial."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Thru Sept. 2: "Diner." Beg. Sept. 3: "Rocky III."

417. **FOREST HILLS—CONTINENTAL—Austin at 71st Ave.** 544-1020. #1—"Homework." #2—"The Chosen."

418. **FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave.** 261-7866. #1—Thru Sept. 2: "The Beastmaster." Beg. Sept. 3: "The Soldier." #2—Thru Sept. 2: "Star Wars." Beg. Sept. 3: "The Incubus."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "An Officer and a Gentleman." Sept. 5: "Top Hat."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at Continental.** 261-8572. #1—"E.T. the Extra-Terrestrial." #2—"Class of 1984." #3—"The World According to Garp." #4—Thru Sept. 2: "The Road Warrior." Beg. Sept. 3: "Fast Times at Ridgemont High."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"The Beastmaster." #2—"An Officer and a Gentleman."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Friday the 13th, Part 3." #2—"Rocky III." #3—"An Officer and a Gentleman."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. Thru Aug. 31: "The Beastmaster."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"E.T. the Extra-Terrestrial." #2—"Class of 1984." #3—"Homework."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Sept. 2: "Diner"; "The Secret of NIMH." Beg. Sept. 3: "Rocky III."

437. LITTLE NECK—LITTLE NECK—254-18 Northern Blvd. 225-2800. Thru Sept. 2: "Rocky III." Beg. Sept. 3 (tent.): "Young Doctors in Love."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St. 894-4183. Thru Sept. 2: "Rocky III." Beg. Sept. 3: "Young Doctors in Love."

439. OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd. 848-1738. #1—"Class of 1984." #2—"Homework."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Sept. 2: "Annie."

447. ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd. 945-4632. #1—Thru Sept. 2: "Rocky III"; "The Secret of NIMH." #2—Thru Sept. 2: "Friday the 13th, Part 3."

448. SUNNYSIDE—CENTER—Queens Blvd. at 43rd St. 784-3050. #1—Tent.: "The Beastmaster." #2—"Homework."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. 767-2800. #1—"An Officer and a Gentleman." #2—Thru Sept. 2: "Summer Lovers."

451. WOODHAVEN—HAVEN—80-16 Jamaica Ave. 296-2325. Thru Sept. 2: "Rocky III."

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Thru Sept. 2: "Rocky III."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. "Friday the 13th, Part 3."

501. BALDWIN—RKO— 223-9230. "Homework."

502. BELLEROSE—RKO— 775-1351. Thru Aug. 31: "Tron." Beg. Sept. 1: "Annie."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru Sept. 2: "Friday the 13th, Part 3." #2—Thru Sept. 2: "The Best Little Whorehouse in Texas"; "Annie."

504. BELLMORE—THE MOVIES— 785-3032. Thru Sept. 2: "Night Shift." Beg. Sept. 3: "Rocky III."

506. BETHPAGE—BETHPAGE— 796-2554. Program unavailable.

507. BETHPAGE—MID-ISLAND— 796-7500. Program unavailable.

508. CEDARHURST—CENTRAL— 569-0105. #1—"The Road Warrior." #2—"Summer Lovers." #3—Thru Sept. 2 (tent.): "Night Shift."

511. EAST MEADOW—FLICK— 794-8008. #1—Thru Sept. 2: "The Beastmaster." Beg. Sept. 3: "The Incubus." #2—"Homework."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"E.T. the Extra-Terrestrial." #2—"Class of 1984." #3—"The Road Warrior." #4—Thru Sept. 2: "Rocky III." Beg. Sept. 3: "Fast Times at Ridgemont High."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Sept. 2: "The Best Little Whorehouse in Texas." Beg. Sept. 3: "Rocky III." #2—Thru Sept. 2: "Diner." Beg. Sept. 3: "Young Doctors in Love."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—RKO— 249-0122. "Night Shift."

517. FLORAL PARK—RKO FLORAL— 352-2280. "An Officer and a Gentleman."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—Thru Sept. 2: "Friday the 13th, Part 3." Beg. Sept. 3: "The Incubus." #2—Thru Sept. 2: "The Best Little Whorehouse in Texas." Beg. Sept. 3: "The Soldier."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"An Officer and a Gentleman." #2—"The World According to Garp."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "Zapped!"

523. GREAT NECK—SQUIRE— 466-2020. "The World According to Garp."

524. HEWLETT—RKO— 791-6768. Thru Aug. 31: "Tron." Beg. Sept. 1: "Annie."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Rocky III." #2—Thru Sept. 2: "The Beastmaster." Beg. Sept. 3 (tent.): "The Incubus."

527. HICKSVILLE—RKO PLAINVIEW— 935-6100. Thru Sept. 2: "The Road Warrior."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. Thru Sept. 2: "Homework." Beg. Sept. 3: "The Incubus." **SOUTH**—"E.T. the Extra-Terrestrial."

529. LAWRENCE—RKO— 371-0203. #1—"Rocky III." #2—"Homework." #3—"An Officer and a Gentleman."

530. LEVITTOWN—LEVITTOWN— 731-0516. Thru Sept. 2: "Things Are Tough All Over."; "Richard Pryor Live on the Sunset Strip." Beg. Sept. 3: "Rocky III."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"An Officer and a Gentleman." #2—"Summer Lovers." #3—"Zapped!" #4—"Friday the 13th, Part 3."

532. LONG BEACH—LIDO— 432-0056. Thru Sept. 2: "The Best Little Whorehouse in Texas." Beg. Sept. 3: "Rocky III."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Class of 1984." #2—"E.T. the Extra-Terrestrial." #3—"Homework." #4—Thru Sept. 2: "Rocky III." Beg. Sept. 3: "Fast Times at Ridgemont High."

534. LYNBROOK—STUDIO ONE— 599-5151. Thru Sept. 2: "Poltergeist."

535. MALVERNE—TWIN— 599-6966. #1—Thru Sept. 2: "Annie." Beg. Sept. 3: "Rocky III." #2—Thru Sept. 2: "Author! Author!" Beg. Sept. 3: "Diner."

536. MANHASSET—MANHASSET— 627-7887. #1—"E.T. the Extra-Terrestrial." #2—"Class of 1984." #3—Thru Sept .2: "Diner." Beg. Sept. 3: "Fast Times at Ridgemont High."

537. MANHASSET—RKO CINEMA— 627-1300. "The Chosen."

540. MASSAPEQUA—PEQUA— 799-6464. "An Officer and a Gentleman."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—"The Road Warrior." #2—Thru Sept. 2: "The Beastmaster." Beg. Sept. 3 (tent.): "The Incubus." #3—"Class of 1984." #4—"The World According to Garp." #5—"Homework." #6—"Zapped!" #7—Thru Sept. 2: "Rocky III." Beg. Sept. 3: "Fast Times at Ridgemont High."

542. MERRICK—GABLES— 546-0734. Thru Sept. 2: "Poltergeist." Beg. Sept. 3: "Annie."

543. MERRICK—MALL— 623-4424. "Rocky III."

544. MERRICK—MERRICK— 623-1522. "Zapped!"

545. NEW HYDE PARK—HERRICKS— 747-0555. Thru Sept. 2 (tent.): "Night Shift." Beg. Sept. 3: "Rocky III."

546. NEW HYDE PARK—RKO ALAN— 354-4338. "Homework."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Sept. 2: "Diner." Beg. Sept. 3: "Rocky III." #2—Thru Sept. 2: "The Best Little Whorehouse in Texas."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru Sept. 2: "Night Shift." Beg. Sept. 3: "Rocky III."

549. OYSTER BAY—MOVIES— 922-0333. #1—"Homework." #2—Thru Sept. 2: "Night Shift." Beg. Sept. 3: "Rocky III."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—Thru Sept. 2: "A Midsummer Night's Sex Comedy." #2—"Zapped!"

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru Aug. 31: "Tron." Beg. Sept. 1: "Annie."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—Thru Sept. 2: "The Chosen." Beg. Sept. 3: "The Soldier." #2—Thru Sept. 2: "Rocky III." Beg. Sept. 3: "Diner."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—Thru Sept. 2: "Homework." Beg. Sept. 3: "Rocky III." #2—"Friday the 13th, Part 3." #3—"The Road Warrior."

555. PORT WASHINGTON—SANDS POINT— 883-5074. "Homework."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "The World According to Garp."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"The Chosen." #2—Thru Sept. 2: "Summer Lovers." Beg. Sept. 3: "The Soldier."

559. ROSLYN—ROSLYN— 621-8488. #1—"Zapped!" #2—"La Vie Continue."

561. SYOSSET—SYOSSET— 921-5810. "The World According to Garp."

562. SYOSSET—UA CINEMA 150— 364-0700. Thru Sept. 2: "Class of 1984." Beg. Sept. 3: "Fast Times at Ridgemont High."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. "The Beastmaster."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Friday the 13th, Part 3." #2—"Things Are Tough All Over." #3—"Poltergeist." #4—"E.T. the Extra-Terrestrial." #5—"The Sword and the Sorcerer." #6—"Night Shift." #7—"Class of 1984." #8—"The Road Warrior." #9—"An Officer and a Gentleman." #10—"The World According to Garp." #11-"Zapped!"

568. VALLEY STREAM—VALLEY STREAM— 825-8371. Thru Sept. 2: "Diner."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru Sept. 2: "Poltergeist." Beg. Sept. 3: "The Incubus." #2—Thru Sept. 2: "Diner." Beg. Sept. 3 (tent.): "The Soldier."

571. WANTAGH—RKO— 781-6969. "E.T. the Extra-Terrestrial."

573. WESTBURY—DRIVE-IN— 334-3400. #1—"Class of 1984." #2—"E.T. the Extra-Terrestrial." #3—"An Officer and a Gentleman."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru Sept. 2: "Diner." #2—Thru Sept. 2: "Night Shift." Beg. Sept. 3: "Rocky III."

Suffolk County

600. AMITYVILLE—RKO— 264-7789. #1—Thru Sept. 2: "Friday the 13th, Part 3." Beg. Sept. 3: "The Soldier." #2—"Cannibals in the Streets."

601. BABYLON—BABYLON— 669-3399. "E.T. the Extra-Terrestrial."

602. BABYLON—RKO— 669-0700. #1—"Zapped!" #2—Thru Sept. 2: "The Road Warrior." Beg. Sept. 3: "The Incubus."

603. BABYLON—SOUTH BAY— 587-7676. #1—"An Officer and a Gentleman." #2—Tent.: "Class of 1984." #3—Thru Sept. 2: "The Sword and the Sorcerer." Beg. Sept. 3: "Fast Times at Ridgemont High."

604. BAY SHORE—CINEMA— 665-1722. Thru Sept. 2 "The Beastmaster." Beg. Sept. 3 (tent.): "The Incubus."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"The World According to Garp." #2—"Friday the 13th, Part 3."

608. BAY SHORE—SUNRISE DRIVE-IN— 665-1111. #1—"E.T. the Extra-Terrestrial." #2—"Class of 1984."

609. BRENTWOOD—BRENTWOOD— 273-3900. "Homework."

610. BRIDGEHAMPTON—HAMPTONS DRIVE-IN— 537-0770. Thru Sept. 2: "Young Doctors in Love."

612. CENTER MORICHES—CENTER— 878-2100. Thru Sept. 2: "Rocky III."

613. CENTEREACH—CENTEREACH— 588-0088. "Star Wars."

615. COMMACK—DRIVE-IN— 499-2900. "Class of 1984."

616. COMMACK—MAYFAIR— 543-0707. "The Road Warrior."

617. COMMACK—RKO— 499-4545. #1—Thru Sept. 2: "Summer Lovers." Beg. Sept. 3: "The Incubus." #2—"Zapped!"

618. COPIAGUE—JOHNNY ALL-WEATHER DRIVE-IN— 842-4258. "Class of 1984."

619. CORAM—CORAM— 698-7200. Thru Sept. 2: "Rocky III." Beg. Sept. 3: "Fast Times at Ridgemont High."

620. CORAM—DRIVE-IN— 732-6200. "The Road Warrior."

621. CORAM—PINE— 698-6442. #1—Tent.: "The Beastmaster." #2—"Homework."

622. DEER PARK—DEER PARK— 667-2440. Thru Sept. 2: "Rocky III."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"An Officer and a Gentleman." #2—"E.T. the Extra-Terrestrial." #3—"Zapped!" #4—"The Road Warrior." #5—"Class of 1984." #6—Thru Sept. 2: "The Beastmaster." Beg. Sept. 3: "Fast Times at Ridgemont High."

626. EAST NORTHPORT—LARKFIELD— 261-0043. Thru Sept. 2: "Class of 1984."

627. EAST SETAUKET—RKO FOX— 473-2400. Thru Sept. 2: "Cannibals in the Streets." Beg. Sept. 3: "The Incubus."

628. **ELWOOD—ELWOOD—** 499-7800. #1—Thru Sept. 2: "A Midsummer Night's Sex Comedy." #2—Thru Sept. 2: "Author! Author!" Beg. Sept. 3: "Tron."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—Thru Sept. 2: "The Beastmaster." Beg. Sept. 3 (tent.): "Fast Times at Ridgemont High." #2—"Class of 1984."

630. **GREENPORT—GREENPORT—** 477-0500. Thru Sept. 2: "Young Doctors in Love." Beg. Sept. 3: "The World According to Garp."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. "Homework."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"The Chosen." #2—Thru Sept. 2: "Star Wars." Beg. Sept. 3: "The Incubus." #3—"Homework." #4—"Zapped!"

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "E.T. the Extra-Terrestrial."

634. **HUNTINGTON—RKO YORK—** 421-3911. "The World According to Garp."

635. **ISLIP—ISLIP—** 581-5200. #1—"Zapped!" #2—"The Road Warrior." #3—Thru Sept. 2: "Rocky III." Beg. Sept. 3: "Fast Times at Ridgemont High."

636. **KINGS PARK—KINGS PARK—** 269-4422. Program unavailable.

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "The Beastmaster."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Program unavailable.

639. **LINDENHURST—LINDENHURST—** 888-5400. "Rocky III."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru Sept. 2: "Star Wars." #2—Thru Sept. 2: "Porky's." #3—Thru Sept. 2: "Diner."

641. **MONTAUK—THE MOVIES—** 668-2393. Thru Aug. 30: "Young Doctors in Love." Aug. 31-Sept. 1: "Das Boot." Sept. 2-3: "The Best Little Whorehouse in Texas." Beg. Sept. 4: "Rocky III."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. "The World According to Garp." **OUTDOOR—** "Class of 1984."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru Sept. 2: "Homework." #2—Thru Sept. 2: "Night Shift."

644. **NORTHPORT—NORTHPORT—** 261-8600. "Rocky III."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Sept. 2: "Poltergeist." Beg. Sept. 3: "Young Doctors in Love."

646. **OCEAN BEACH—COMMUNITY—** 583-5184. Thru Aug. 30: "Annie." Aug. 31-Sept. 1: "Diner." Sept. 2: "Raiders of the Lost Ark." Sept. 3-4: "Poltergeist."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. "An Officer and a Gentleman."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Zapped!" #2—"E.T. the Extra-Terrestrial."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "The Road Warrior." **OUTDOOR—**"Class of 1984."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"The World According to Garp." #2—Thru Sept. 2: "Homework." Beg. Sept. 3: "Fast Times at Ridgemont High."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "E.T. the Extra-Terrestrial." **CINEMA WEST—**"The Road Warrior."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Aug. 31: "Tron." Beg. Sept. 1: "Annie."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Sept. 2: "Rocky III."

656. **ROCKY POINT—DRIVE-IN—** 744-8900. "E.T. the Extra-Terrestrial."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Sept. 2: "Gregory's Girl." Beg. Sept. 3: "La Vie Continue."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Sept. 2: "Rocky III." #2—Thru Sept. 2: "Diner." Beg. Sept. 3: "The Best Little Whorehouse in Texas." #3—"Class of 1984."

659. **SHIRLEY—DRIVE-IN—** 281-5444. "Homework."

660. **SHIRLEY—TWIN—** 281-3301. Program unavailable.

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "E.T. the Extra-Terrestrial."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru Sept. 2: "The World According to Garp." Beg. Sept. 3: "An Officer and a Gentleman." #2—Thru Sept. 2: "The Chosen."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"An Officer and a Gentleman." #2—"Friday the 13th, Part 3." #3—"Zapped!"

666. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Sept. 2: "Night Shift." Beg. Sept. 3: "Young Doctors in Love." #2—"Rocky III."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Sept. 2: "Raiders of the Lost Ark."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. "Homework."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. "E.T. the Extra-Terrestrial."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "An Officer and a Gentleman."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Homework." #2—"Class of 1984." #3—Thru Sept. 2: "The Road Warrior." Beg. Sept. 3 (tent.): "Fast Times at Ridgemont High."

703. **CROSS RIVER—CROSS RIVER—** 763-8811. Program unavailable.

704. **DOBBS FERRY—PICKWICK—** 693-7727. Program unavailable.

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 2: "Diner." Beg. Sept. 3: "Fast Times at Ridgemont High."

706. **HARTSDALE—CINEMA—** 428-2200. #1—"The World According to Garp." #2—"Zapped!" #3—"An Officer and a Gentleman." #4—"The Road Warrior."

707. **LARCHMONT—PLAYHOUSE—** 834-3001. "The World According to Garp."

708. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"E.T. the Extra-Terrestrial." #2—"Class of 1984." #3—Thru Sept. 2: "Diner." Beg. Sept. 3: "Fast Times at Ridgemont High." #4—"The Road Warrior."

709. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"The World According to Garp." #2—"Homework."

710. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Sept. 2: "Diner." Beg. Sept. 3: "The Soldier."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Friday the 13th, Part 3." #2—"Zapped!"

713. **NEW ROCHELLE—RKO MALL—** 636-8808. "Homework."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"An Officer and a Gentleman." #2—"The World According to Garp." #3—"E.T. the Extra-Terrestrial." #4— "The Road Warrior." #5—"Class of 1984."

715. **NEW ROCHELLE—TOWN—** 632-4000. Thru Sept. 2: "The Beastmaster." Beg. Sept. 3: "Diner."

716. **OSSINING—ARCADIAN—** 941-5200. #1—"An Officer and a Gentleman." #2—Thru Sept. 2: "Star Wars." Beg. Sept. 3: "Fast Times at Ridgemont High."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"The World According to Garp." #2—Tent.: "The Road Warrior." #3—Thru Sept. 2: "Class of 1984." Beg. Sept. 3: "Fast Times at Ridgemont High."

718. **PEEKSKILL—HOLLOWBROOK DRIVE-IN —** 528-4600. Program unavailable.

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"An Officer and a Gentleman." #2—Thru Sept. 2: "Summer Lovers." Beg. Sept. 3: "The Incubus." #3—"Zapped!"

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Sept. 2: "Rocky III."

721. **PLEASANTVILLE—ROME—** 769-0720. "E.T. the Extra-Terrestrial."

722. **RYE—RYE RIDGE—** 939-8177. #1—"An Officer and a Gentleman." #2—"Homework."

723. **SCARSDALE—FINE ARTS—** 723-6699. "The Chosen."

724. **SCARSDALE—PLAZA—** 725-0078. "Annie."

726. **WHITE PLAINS—COLONY—** 948-8828. Thru Sept. 2: "Rocky III." Beg. Sept. 3: "The Soldier."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—Thru Sept. 2: "Summer Lovers." Beg. Sept. 3: "The Incubus." #2—Thru Sept. 2: "The Beastmaster." Beg. Sept. 3: "The Soldier."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Homework."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Rocky III." #2—Thru Sept. 2: "Diner." Beg. Sept. 3: "The Incubus."

731. **YONKERS—KENT—** 237-3440. Thru Sept. 2: "Homework." Beg. Sept. 3: "Rocky III."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"An Officer and a Gentleman." #2—"E.T. the Extra-Terrestrial." #3—"The World According to Garp." #4—"Summer Lovers."

733. **YONKERS—PARK HILL—** 969-4477. Program unavailable.

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—Thru Sept. 2: "The Beastmaster." Beg. Sept. 3: "The Soldier." #2—"Homework."

Rockland County

740. **BLAUVELT—NYACK DRIVE-IN—** 358-1844. "Homework."

742. **MONSEY—ROCKLAND DRIVE-IN—** 356-4040. "Zapped!"

743. **NANUET—MALL—** 623-6336. Program unavailable.

744. **NANUET—ROUTE 59—** 623-3355. "E.T. The Extra-Terrestrial."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Homework." #2—"Poltergeist." #3—"The Beastmaster." #4—"Rocky III." #5—"The Road Warrior."

746. **NEW CITY—TOWN—** 634-5100. #1—"An Officer and a Gentleman." #2—"The World According to Garp."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"E.T. the Extra-Terrestrial." #2—"Class of 1984."

748. **NYACK—CINEMA EAST—** 358-6631. "Zapped!"

750. **ORANGEBURG—303 DRIVE-IN—** 359-2021. "Class of 1984."

751. **PEARL RIVER—CENTRAL—** 735-2530. "An Officer and a Gentleman."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "Class of 1984"; "The Secret of NIMH."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "The Chosen."

755. **STONY POINT—9 W CINEMA—** 942-0303. "The Best Little Whorehouse in Texas"; "The Secret of NIMH."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Star Wars."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "The Beastmaster."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"E.T. the Extra-Terrestrial." #2—"Zapped!"

774. **DANBURY—CINE—** 743-2200. #1—"The Beastmaster." #2—Thru Sept. 2: "Summer Lovers." Beg. Sept. 3 (tent.): "The Soldier." #3—"Rocky III."

775. **DANBURY—CINEMA—** 748-2923. #1—"The World According to Garp." #2—"An Officer and a Gentleman."

776. **DANBURY—DRIVE-IN—** 743-3703. Program unavailable.

777. **DANBURY—PALACE—** 748-7496. #1—"The Road Warrior." #2—Thru Sept. 2: "Six Pack." Beg. Sept. 3: "The Incubus." #3—"Friday the 13th, Part 3."

778. **DARIEN—PLAYHOUSE—** 655-0100. "E.T. the Extra-Terrestrial."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"E.T. the Extra-Terrestrial." #2—"Class of 1984."

780. **FAIRFIELD—COUNTY—** 334-1411. "The Road Warrior."

781. **GREENWICH—CINEMA—** 869-6030. "E.T. the Extra-Terrestrial."

782. **GREENWICH—PLAZA—** 869-4030. #1—"The Road Warrior." #2—"Diner." #3—"Six Pack."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "An Officer and a Gentleman."

784. **NORWALK—CINEMA—** 838-4504. #1—"Friday the 13th, Part 3." #2—"The Beastmaster."

785. **NORWALK—NORWALK—** 866-3010. "The Road Warrior."

788. **SOUTH NORWALK–SONO–** 866-9202. Thru Aug. 31: "A Week's Vacation." Sept. 1-3: "Pixote"; "Bahia." Beg. Sept. 4: "Victor/Victoria"; "Pennies From Heaven."

789. **SPRINGDALE–STATE–** 325-0250. Thru Sept. 2: "Poltergeist." Beg. Sept. 3: "Rocky III."

790. **STAMFORD–AVON–** 324-9205. #1–"Friday the 13th, Part 3." #2–Thru Sept. 2: "Class of 1984." Beg. Sept. 3: "The Incubus."

791. **STAMFORD–CINEMA–** 324-3100. #1–Thru Sept. 2: "The Beastmaster." Beg. Sept. 3 (tent.): "The Soldier." #2–"The World According to Garp." #3–"Zapped!"

792. **STAMFORD–RIDGEWAY–** 323-5000. "An Officer and a Gentleman."

793. **TRUMBULL–TRANS-LUX–** 374-0462. #1–"An Officer and a Gentleman." #2–"The Beastmaster." #3–Thru Sept. 2: "The World According to Garp." Beg. Sept. 3 (tent.): "Pink Floyd the Wall."

795. **WESTPORT–FINE ARTS–** 227-3324. #1–"Star Wars." #2–"The World According to Garp." #3–227-9619. "E.T. the Extra-Terrestrial." #4–226-6666. "Diner."

796. **WESTPORT–POST–** 227-0500. "An Officer and a Gentleman."

798. **WILTON–CINEMA–** 762-5678. "Zapped!"

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON–LINCOLN–** 997-6873. #1–Thru Sept. 2: "Zapped!" Beg. Sept. 3: "Fast Times at Ridgemont High." #2–"Rocky III." #3–Thru Sept. 2: "Night Shift."

801. **HARRISON–WARNER–** 482-8550. #1–"Class of 1984." #2–"Homework."

803. **JERSEY CITY–HUDSON PLAZA–** 433-1100. #1–Thru Sept. 2: "Homework." Beg. Sept. 3: "The Incubus." #2–"The World According to Garp."

806. **SECAUCUS–LOEWS HARMON COVE–** 866-1000. #1–"Friday the 13th, Part 3." #2–"Zapped!" #3–"Rocky III." #4–"Summer Lovers."

807. **SECAUCUS–LOEWS MEADOW–** 866-6161. #1–"An Officer and a Gentleman." #2–"E.T. the Extra-Terrestrial." #3–"Homework." #4–"The Road Warrior." #5–"The Beastmaster." #6–"The World According to Garp."

809. **WEST NEW YORK–MAYFAIR–** 865-2010. Thru Sept. 2: "Rocky III." Beg. Sept. 3: "Young Doctors in Love."

Essex County

810. **BLOOMFIELD–CENTER–** 748-7900. "Zapped!"

811. **BLOOMFIELD–RKO ROYAL–** 748-3555. #1–"An Officer and a Gentleman." #2–Thru Sept. 2: "The World According to Garp"; "Cannibals in the Streets." Beg. Sept. 3: "The Incubus."

813. **CEDAR GROVE–CINEMA 23–** 239-1462. "The Chosen."

817. **LIVINGSTON–COLONY–** 992-0800. "Class of 1984."

818. **MAPLEWOOD–MAPLEWOOD–** 763-3100. Thru Sept. 2: "Rocky III." Beg. Sept. 3: "Young Doctors in Love."

819. **MILLBURN–RKO–** 376-0800. #1–"E.T. the Extra-Terrestrial." #2–"The Beastmaster."

821. **MONTCLAIR–CLARIDGE–** 746-5564. "E.T. the Extra-Terrestrial."

822. **MONTCLAIR–WELLMONT–** 783-9500. #1–"Friday the 13th, Part 3." #2–Thru Sept. 2: "Rocky III." Beg. Sept. 3: "The Soldier." #3–"The Road Warrior."

825. **NUTLEY–FRANKLIN–** 667-1777. Program unavailable.

827. **UPPER MONTCLAIR–BELLEVUE–** 744-1455. "Homework."

828. **VERONA–VERONA–** 239-0880. Thru Sept. 2: "Diner." Beg. Sept. 3: "Fast Times at Ridgemont High."

829. **WEST CALDWELL–CINEMA WEST–** 575-9085. "Rocky III."

830. **WEST ORANGE–ESSEX GREEN–** 731-7755. #1–"An Officer and a Gentleman." #2–"The World According to Garp." #3–Thru Sept. 2: "Diner." Beg. Sept. 3: "The Incubus."

Union County

840. **BERKELEY HEIGHTS–BERKELEY–** 464-8888. Thru Sept. 2: "The Best Little Whorehouse in Texas."

841. **CRANFORD–RKO–** 276-9120. #1–Thru Sept. 2: "Friday the 13th, Part 3." Beg. Sept. 3: "The Soldier." #2–"Class of 1984."

842. **ELIZABETH–ELMORA–** 352-3483. Thru Sept. 2: "Raiders of the Lost Ark." Beg. Sept. 3: "The Best Little Whorehouse in Texas."

846. **LINDEN–TWIN–** 925-9787. #1–"E.T. the Extra-Terrestrial." #2–Thru Sept. 2: "Homework." Beg. Sept. 3 (tent.): "Fast Times at Ridgemont High."

848. **ROSELLE PARK–PARK–** 245-0358. "Rocky III."

849. **SUMMIT–STRAND–** 273-3900. Thru Sept. 2: "Diner."

851. **UNION–FIVE POINTS–** 964-3466. "The World According to Garp."

852. **UNION–LOST PICTURE SHOW–** 964-4497. "The Chosen."

853. **UNION–RKO FOX–** 964-8977. "An Officer and a Gentleman."

854. **UNION–RKO UNION–** 686-4373. #1–Thru Sept. 2: "Summer Lovers." Beg. Sept. 3: "The Incubus." #2–"Zapped!"

857. **WESTFIELD–RIALTO–** 232-1288. #1–"Homework." #2–"E.T. the Extra-Terrestrial." #3–Thru Sept. 2: "Diner." Beg. Sept. 3: "Fast Times at Ridgemont High."

858. **WESTFIELD–TWIN–** 654-4720. #1–Thru Sept. 2: "The Road Warrior." #2–Thru Sept. 2: "Rocky III."

Bergen County

860. **BERGENFIELD–PALACE–** 385-1600. Thru Sept. 2: "The Beastmaster." Beg. Sept. 3: "Rocky III."

861. **CLOSTER–CLOSTER–** 768-8800. "Class of 1984."

862. **EDGEWATER–LOEWS SHOWBOAT–** 941-3660. #1–"The Road Warrior." #2–"Homework." #3–"An Officer and a Gentleman." #4–"Zapped!"

863. **EMERSON–TOWN–** 261-1000. "Rocky III."

864. **FAIR LAWN–HYWAY–** 796-1717. #1–"Class of 1984." #2–"E.T. the Extra-Terrestrial."

866. **FAIRVIEW–TWIN–** 941-2424. Program unavailable.

867. **FORT LEE–LINWOOD–** 944-6900. #1–"The World According to Garp." #2–Thru Sept. 2: "The Beastmaster." Beg. Sept. 3: "Class of 1984."

868. **FORT LEE–SHARON–** 224-0202. Thru Sept 2: "Summer Lovers."

873. **OAKLAND–TWIN–** 337-4478. #1–Thru Sept. 2: "Friday the 13th, Part 3." Beg. Sept. 3: "The Soldier." #2–"The Road Warrior."

874. **PALISADES PARK–PARK LANE–** 944-1086. *Program unavailable.*

875. **PARAMUS–BERGEN MALL–** 845-4449. Thru Sept. 2: "Class of 1984." Beg. Sept. 3: "Fast Times at Ridgemont High."

876. **PARAMUS–CINEMA 35–** 845-5070. "E.T. the Extra-Terrestrial."

878. **PARAMUS–RKO ROUTE 4–** 487-7909. #1–"An Officer and a Gentleman." #2–"The Road Warrior." #3–"Zapped!" #4–"The Chosen." #5–"The World According to Garp." #6–"The Beastmaster." #7–"Homework."

879. **PARAMUS–RKO ROUTE 17–** 843-3830. #1–"Star Wars." #2–"Rocky III."

881. **RAMSEY–INTERSTATE–** 327-0153. Program unavailable.

882. **RAMSEY–RAMSEY–** 327-2142. "The Best Little Whorehouse in Texas."

883. **RIDGEFIELD PARK–RIALTO–** 641-2115. Thru Sept. 2: "The Best Little Whorehouse in Texas." Beg. Sept. 3: "Young Doctors in Love."

884. **RIDGEWOOD–RKO WARNER–** 444-1234. #1–"An Officer and a Gentleman." #2–"Zapped!"

885. **TEANECK–CEDAR LANE–** 836-3430. "The Best Little Whorehouse in Texas."

886. **TENAFLY–BERGEN–** 567-0004. Thru Sept. 2: "Poltergeist." Beg. Sept. 3: "Rocky III."

888. **WASHINGTON TOWNSHIP–CINEMA–** 666-2221. *Program unavailable.*

889. **WESTWOOD–PASCACK–** 664-3200. "Homework."

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ANNIE—(2hrs. 8m., '82) Pulling together all the "elements," Ray Stark forgot to put any feelings in his mammoth production. What is *Annie* if not a sub-Dickensian sniffler about an abandoned little girl who wants to belong to someone? But Aileen Quinn, the red-haired, freckled lambkin chosen to play Annie, appears to have been directed to be happy and tough, so you don't feel a thing. The British choreographer Arlene Phillips stages energetic dance routines, closely coordinated with the camera, that are like the moving parts of a big machine—they don't express the characters' emotions either. Director John Huston, who is far removed from the emotional world of children, seems somewhat closer to the orphanage mistress, Miss Hannigan, played by Carol Burnett with a lower lip soft and loose, eyes staring wildly at any man who comes near. Burnett tries to carry the show by herself, and it's not her fault that she becomes monotonous. Albert Finney, thick-necked, with a shaved head and a bullying voice, makes a wonderful Oliver Warbucks—he shows you the soul breaking through the lumbering body. Music by Charles Strouse, lyrics by Martin Charnin. PG. **14, 44, 76, 90, 232, 235, 442, 502, 503, 524, 535, 542, 551, 646, 654, 724**

★**BARBAROSA**—(1hr. 30m., '82) Grizzled and bearded, Willie Nelson is the legendary scoundrel Barbarosa, and Gary Busey, huge and shapeless in overalls, is the farmboy-on-the-run, Karl; both men are locked in fratricidal combats against families they love. Wandering through the mountains and mesas on the Texas-Mexico border, the two make an unlikely but fascinating pair. Screenwriter William D. Wittliff and the great Australian director Fred Schepisi have spun out a wonderfully funny and beautiful tall tale. The movie has absurdities that nothing can excuse, but also an epic grandeur that never loses its wit and edge. With Gilbert Roland as a one-legged *paterfamilias,* sitting in a cave and growling, "Bring me his *cojones* on a stick!" PG. **61**

BEASTMASTER, THE—(2hrs. '82) Mythical adventure in a fictional world of antiquity. With Marc Singer, Tanya Roberts, Rip Torn and John Amos. Dir. Don Coscarelli. PG. **30, 82, 97, 103, 104, 201, 206, 210, 225, 305, 413, 418, 423, 427, 448, 511, 526, 541, 566, 604, 621, 625, 629, 637, 715, 727, 735, 745, 758, 774, 784, 791, 793, 807, 819, 860, 867, 878**

BEST LITTLE WHOREHOUSE IN TEXAS, THE—(1hr. 54m., '82) Strenuous, affable, undistinguished musical in the Broadway-bucolic mode, Southern division. We know we're in the South because all the characters, created by Larry L. King and Peter Masterson, talk in this strange show-business dialect (i.e., Burt Reynolds, as a small-town sheriff, describes someone as "crazier than a peach-orchard's sow"). Dolly Parton, long-time madame of the Chicken Ranch, appears in sequined, low-cut dresses that reveal immense expanses of creamy white flesh. Smiling back at our leers, she's not a wisecracking Big Mama like Mae West but an obviously forthright, good-hearted woman. She's a bit too straight, perhaps, for Burt Reynolds; realizing that, he tries not to do his smart-ass thing around her, and they're both terribly earnest and a little dull. The musical numbers, routinely staged, display a great deal of flesh, but this movie about a cathouse doesn't have a single erotic moment. With Charles Durning, as the governor, skipping through the columns of the statehouse like a veteran song-and-dance man in the number, "Sidestep." Dir. Colin Higgins. R. **32, 99, 213, 232, 503, 513, 518, 532, 547, 641, 658, 755, 840, 842, 882, 883, 885**

BIRGITT HAAS MUST BE KILLED—(1hr. 45m., '82) In French and German, Eng. subtitles. Philippe Noiret is outstanding as the head of a special French intelligence unit involved in a very dirty deal: The French have agreed to do away with a German terrorist, Birgitt Haas (Lisa Kreuzer), in return for some information from the West German police. They find themselves a patsy, affectingly played by Jean Rochefort, and set him up as Haas's lover in order to pin a phony "crime of passion" on him. The plot isn't too convincing, and the direction a little logy, but Noiret brings depths of humanity and intelligence to his role—so much humanity that you wonder why he's doing this kind of dirty work. The movie passes the time. Dir. Laurent Heynemann. R. **56**

★**BOB LE FLAMBEUR**—(1hr. 40m., '55) In French, Eng. subtitles. A great film, previously unreleased, perhaps the most perfectly controlled and witty work in the career of Jean-Pierre Melville, master formalist of the gangster film. His hero, Bob (Roger Duchesne), a silver-haired gambler, a man of superb judgment and taste, passes like a prince from one card game to another for a few hours before retiring at dawn. Bob is eventually drawn back into the criminal life he has forsworn—he makes a raid on the casino at Deauville—but the movie is essentially a celebration of personal style and a poem about lowlife Paris from midnight to dawn. With Isabel Corey and Daniel Cauchy. PG. **16**

★**CHAN IS MISSING**—(1hr. 20m., '81) In this mystery story that becomes a meditation on Chinese-American identity all the characters are players in the comedy of assimilation. For Wayne Wang, the 33-year-old Hong Kong-born filmmaker who shot the movie in San Francisco for only $20,000, the cultural messiness of Chinese-American life is part of its comic glory. Jo (Wood Moy), a civilized, rueful, middle-aged cabbie, and his jivy nephew Steve (Marc Hayashi), hoping to get their own taxi medallion, have given their life savings—$4,000—to a Taiwanese businessman, Chan, who has connections. When Chan disappears with their loot, the two of them scour the community for the elusive immigrant, who has apparently meant something different to every person in Chinatown. Shot in black-and-white, with a ruminative narration (delivered by Jo), *Chan Is Missing* looks a little like a forties *film noir,* though in temperament the movie is closer to *The Third Man,* with its missing protagonist, or to one of Antonioni's philosophical puzzles in which the mystery evaporates in the face of the uncertainty of knowing anything for sure. A movie of great assurance and wit. **88**

CHILLY SCENES OF WINTER—(1hr. 32m., '82) Joan Micklin Silver has re-edited her 1979 film, *Head Over Heels,* and restored the title of Ann Beattie's novel, a contemporary romance, from which it is based. With John Heard, Mary Beth Hurt, Peter Riegert and Gloria Grahame. PG. **90**

★**CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. **14, 58, 234, 417, 537, 552, 558, 632, 663, 723, 754, 813, 852, 878**

CIAO! MANHATTAN—(1hr. 26m., '73) Virtually unreleased to date, a semi-documentary portrait of Andy Warhol superstar Edie Sedgwick. Dir. John Palmer and David Weisman. **16**

CLASS OF 1984—(1hr. 33m., '82) A teacher tries to stop violent students from taking over their own high school. With Perry King, Roddy McDowall, Timothy Van Patten and Merrie Lynn Ross. Dir. Mark Lester. R. **20, 41, 70, 78, 97, 109, 201, 203, 210, 304, 401, 403, 413, 420, 428, 439, 512, 533, 536, 541, 562, 567, 573, 603, 608, 615, 618, 625, 626, 629, 642, 650, 658, 702, 708, 714, 717, 747, 750, 752, 779, 790, 801, 817, 841, 861, 864, 867, 875**

DEMON POND—(2hrs. 3m., '82) In Japanese, Eng. subtitles. A humorous and eccentric, lightly poetic fable about an enchanted pond and the folly of the villagers who live nearby. Tamasaburo Bando, the great Kabuki actor who plays female roles, gives two passionately stylized performances as the dragon princess of the pond and as a beautiful woman who tends to the pond's spirits. The plot is overly complicated, but the spirit life is imaginatively conveyed and the special effects are so lyrical and painterly that Hollywood fantasy looks imperial in comparison. Dir. Masahiro Shinoda. **16**

★**DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **6, 50, 93, 203, 213, 236, 416, 436, 513, 535, 536, 547, 552, 568, 570, 574, 640, 646, 658, 705, 708, 710, 715, 730, 782, 795, 828, 830, 849, 857**

★**DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55**

DON'S PARTY—(1hr. 30m., '77) Rancid Australian movie by Bruce Beresford about a group of men and women who drink themselves into swinishness at an election night party. The picture is derivative of Pinter, Fellini, Antonioni, Albee, and about a dozen other people, and it's a dispiriting, ugly experience, clichéd rather than illuminating, smarmy rather than funny. **16, 46, 93**

★**E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. **21, 36, 72, 103, 109, 201, 206, 210, 212, 221, 306, 307, 401, 403, 413, 414, 420, 428, 512, 528, 533, 536, 567, 571, 573, 601, 608, 625, 633, 649, 653, 656, 662, 700, 705, 708, 714, 721,** 732, 744, 747, 773, 778, 779, 781, 795, 807, 819, 821, 846, 857, 864, 876

FAST TIMES AT RIDGEMONT HIGH—(1hr. 32m., '82) The humor and struggles of contemporary teenagers in a Los Angeles high school. With Jennifer Jason Leigh, Sean Penn, Phoebe Cates and Ray Walston. Dir. Amy Heckerling. R. 41, 70, 109, 201, 206, 210, 304, 401, 403, 413, 420, 512, 533, 536, 541, 562, 603, 619, 625, 629, 635, 651, 702, 705, 708, 716, 717, 800, 828, 846, 857, 875

FRIDAY THE 13TH, PART 3—(1hr. 35m., '82) A new opus of the popular horror story, in 3-D. With Dana Kimmell, Paul Kratka and Richard Brooker. Dir. Steve Miner. R. 33, 80, 114, 202, 204, 210, 212, 408, 410, 413, 426, 447, 500, 503, 518, 531, 554, 567, 600, 606, 664, 712, 777, 784, 790, 806, 822, 841, 873

★ **GREGORY'S GIRL**—(1hr. 31m., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who has grown six inches in the last year and doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school. She is so athletic that she gets on the boys' soccer team, which no one seems to mind much. Gregory pursues her gamely, repairing to his ten-year-old sister for advice. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. With Clare Grogan. PG. 86, 657

HOMEWORK—(1hr. 31m., '82) Erotic comedy about first experiences and high school. With Joan Collins, Shell Kepler, Lee Purcell and Carrie Snodgress. Dir. James Beshears. R. 16, 41, 70, 83, 92, 97, 105, 109, 201, 206, 233, 300, 305, 403, 411, 417, 428, 439, 448, 501, 511, 528, 529, 533, 541, 546, 549, 554, 555, 609, 621, 631, 632, 643, 651, 659, 668, 702, 709, 713, 722, 728, 731, 735, 740, 745, 801, 803, 807, 827, 846, 857, 862, 878, 889

JUDGE AND THE ASSASSIN, THE—(2hrs. 10m., '75) In French, Eng. subtitles. Reviewed in this issue. 2

LA VIE CONTINUE—(1hr. 33m., '82) In French, Eng. subtitles. Serious, heartfelt, but minor. Annie Girardot, in her late forties, comfortably married and with two children, is forced to remake her life when her husband drops dead of a heart attack. The movie faithfully chronicles the difficulties of facing men again, of having a "personal life" after years of marriage, and of finding a job and earning a living. The elegant Jean-Pierre Cassell turns up as a bicycle repairman (!), and the two have an uncertain affair. The veteran Pierre Dux is also on hand as a melancholy Jew who imparts his wisdom to the heroine. The movie's earnestness is borderline cliché—a little more anger and life and less wistfulness might have made it a better movie. Dir. Moshe Mizrahi. PG. 51, 559, 657

LE BEAU MARIAGE—(1hr. 37m., '82) In French, Eng. subtitles. Sabine (Béatrice Romand), an art student living in Le Mans and studying in Paris, walks out on her married lover, a famous painter, and announces that she is going to get married. She doesn't know *whom* she's going to marry, only that she's had it as a single woman. When she meets Edmond (André Dussollier), a Paris lawyer, at a party, she decides he's the one, and she lays siege to him. Sabine is exasperatingly self-approving, and our attitudes toward her keep changing. The writer-director Eric Rohmer must mean us to find her slightly mad in her single-minded willfulness, yet ultimately brave and even noble. She risks everything, and, at times, her humiliation is great. As always, Rohmer's method is analytic and gently ironic. His movies are all talk, and when you're watching them they seem slightly underdone. Afterwards you realize he's given you some of the most satisfying portraits of men and women flirting and falling in or out of love that you've ever seen. PG. 62

LOLA—(1hr. 54m., '82) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in Coburg, a small city in Bavaria, during the Adenauer years—the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute, is the mistress of the corrupt building contractor Schuckert (Mario Adorf), a noisy bear of a man about 50, who takes his pleasure with the roaring enthusiasm of a German Henry VIII. Eager for respectability, Lola sets about seducing a new city commissioner, the aristocratic Von Bohm (Armin Mueller-Stahl), whose approval Schuckert needs for a new housing complex. Sukowa, a defiantly unsensual actress, stands on the club stage in her skimpy outfits, rasping out her numbers in hip German-nightclub style—gutteral, insinuating, "angry." When Von Bohm falls into Lola's clutches, the movie gets predictably anguished and mawkish, but then Schuckert shows up again and restores the jovially cynical tone. One of the most approachable of Fassbinder's movies. With Matthias Fuchs as a stock figure—a defeated idealist making dolorous poetic remarks. R. 86

MIDSUMMER NIGHT'S SEX COMEDY, A—(1hr. 27m., '82) Woody Allen's attempt at classical farce—a comedy of innocence and lust—is lush and pretty but terribly self-conscious. At a lovely Victorian house somewhere around 1905, three couples gather, dressed in full turn-of-the-century splendor, and then split apart, only to pair off in new combinations. Woody Allen has written the dialogue with period formalities, and at least two of the actors—José Ferrer and Julie Hagerty—act in period, but when Woody and Tony Roberts start talking about women they could be comparing notes on their latest infatuations in a taxi to Elaine's. The carelessness is baffling, and we can't tell if Woody Allen knows what he's doing. Is he trying to stay in period and failing? Or is he letting us know that we're meant to take *Sex Comedy* as an evening of amateur theatricals? Either way, the movie feels half-hearted. With Mary Steenburgen and Mia Farrow, who has met Woody's anxieties more than halfway and begun to sound like Diane Keaton. Cinematography by Gordon Willis; music by Mendelssohn. PG. 60, 88, 550, 628

★ **MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. 86

NEST, THE—(1hr. 49m., '81) In Spanish, Eng. subtitles. A 13-year-old Spanish schoolgirl with haunting dark eyes (Ana Torrent) snares a rich, fiftyish widower (Hector Alterio), a sheepish fellow who has never done anything with his life. The widower never consummates his passion for the girl, but he comes to life for the first time. An ironic tale that borrows elements from *Macbeth*, *The Nest* never quite comes up to speed. The director, Jaime de Arminan, seems to be teasing himself with possibilities that bolder artists—Nabokov, Buñuel, Blier—have triumphantly realized. 73

NIGHT SHIFT—(1hr. 45m., '82) A comedy about two young men working in the New York City morgue who go into the prostitution business. With Henry Winkler, Michael Keaton and Shelley Long. Dir. Ron Howard. R. 32, 504, 508, 516, 545, 548, 549, 567, 574, 643, 666, 800

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. 23, 31, 60, 104, 111, 205, 223, 231, 303, 411, 419, 423, 426, 450, 517, 519, 529, 531, 540, 567, 573, 603, 625, 648, 663, 664, 701, 706, 714, 716, 719, 722, 732, 746, 751, 775, 783, 792, 793, 796, 807, 811, 830, 853, 862, 878, 884

PIAF—THE EARLY YEARS—(1hr. 44m., '82) In French, Eng. subtitles. The formative years in the life of the great chanteuse, Edith Piaf. With Brigitte Ariel. Dir. Guy Casaril. PG. 62

PINK FLOYD THE WALL—(1hr. 35m., '82) It sets a new record in rock pretentiousness, which isn't easy. As a burnt-out rocker sits in his L.A. hotel room, staring at the tube, images of rioting, war, terror, death, plus tons of Gerald Scarfe's looming, ominous drawings, animated into plants that fornicate, come after you like a nightmare that won't end. A groupie tries to rouse the rock star, but he ignores her and smashes the TV set. And more, much more, all in the stoned-apocalyptic vein. Music by Pink Floyd; directed by the staggeringly uneven Alan Parker. R. 45, 793

★ **POLTERGEIST**—(2hrs., '82) Sensationally effective haunted-house movie produced by Steven Spielberg, directed by Tobe Hooper. It's about an ordinary American family living in a suburban house haunted by ghosts, and it's played for sensation, horror, and weirdly beautiful floating effects. *Poltergeist* is scary but not sadistic, violent but not bloody (except for one short scene). With Craig T. Nelson as the daddy; theater actress Jobeth Williams, turning on the emotion, as the mother who literally goes into hell to get her little daughter back; Beatrice Straight as a para-psychologist; and Zelda Rubinstein as a midget clairvoyant. The story is nonsense, but much of the horror imagery is beautiful, and Spielberg's humorous appreciation of the American family humanizes the movie. PG. 38, 58, 76, 211, 228, 534, 542, 567, 570, 645, 646, 745, 789, 886

ROAD WARRIOR, THE—(1hr. 34m., '82) The Bomb has been dropped, and we're in the Great Nowhere—the Australian desert—a land without shade, color, or comfort. Eager to protect their fuel, a few survivors have barricaded themselves into a compound surrounding a refinery. Outside, a roving gang of marauders on motorcycles rapes and pillages, and finally lays siege to the compound. Almost the whole movie consists of chases and gladiatorial combats. Cars tumble over and burst into flames, bodies are incinerated or flung through the air. The director, George Miller, has taken the materials of the American Western and Kurosawa films like *Yojimbo* and *The Seven Samurai* and transferred them to this post-apocalyptic wilderness, and he's dressed his characters in leather and Mohawk haircuts, mixing the style of three or four junk cultures (biker, punk, S&M), trying to come up with something outlandish for the midnight-movie kids. It's a brutally monotonous movie that wears you down. Starring Mel Gibson as the loner-outsider hero, Max, who saves the people in the compound. R. 7, 24, 37, 71, 83, 92, 111, 208, 212, 234, 303, 401, 403, 412, 420, 508, 512, 527, 541, 554, 567, 602, 616, 620, 625, 635, 650, 653, 702, 706, 708, 714, 717, 745, 777, 780, 782, 785, 807, 822, 858, 862, 873, 878

ROCKY III—(1hr. 39m., '82) Having been champ for three years, Rocky (Sylvester Stallone) has grown soft. He's being stalked by a new challenger—Clubber Lang (played by the actor known as Mr. T.), a 230-pound black boxer with a Mohawk haircut, an intimidating sneer, and murder in his eyes. He's so vicious, pawing the ground with his hooves and blowing smoke out of his ears, that he actually succeeds in making massive Sylvester Stallone look like an underdog. When Clubber defeats the champ in two rounds, Rocky is taught by his old rival Apollo Creed (Carl Weathers) to fight like a black man. So white and black join hands to defeat the uncontrollable black menace. The movie both exploits racial fears and smooths them away. The soundtrack is deafening, and visually the movie is all hyperbole—either violent montages, with bodies falling in agony and crowds boiling in ecstacy, or supertight close-ups of actors sweating, crying, cursing, imploring. The movie is an assault. With Burgess Meredith, Burt Young and Talia Shire. Stallone wrote and directed. PG. 11, 32, 99, 213, 228, 236, 308, 416, 426, 436, 437, 438, 447, 451, 453, 504, 512, 513, 526, 529, 530, 532, 533, 535, 541, 543, 545, 547, 548, 549, 552, 554, 574, 612, 619, 622, 635, 639, 641, 644, 655, 658, 666, 720, 726, 730, 731, 745, 774, 789, 800, 806, 809, 818, 822, 829, 848, 858, 860, 863, 879, 886

SOLDIER, THE—(1hr. 30m., '82) A terrorist group threatens the world with nuclear blackmail. With Ken Wahl, Alberta Watson and Klaus Kinski. Dir. James Glickenhaus. R. 114, 210, 410, 411, 418, 518, 552, 558, 570, 600, 710, 726, 727, 735, 774, 791, 822, 841, 873

STAR TREK II: THE WRATH OF KHAN—(1hr. 53m., '82) Nicholas Meyer, the director, has camped up the material enough so that it's now marginally enjoyable, but he still hasn't made a *movie*. The actors run up and down corridors in the same old story about the world almost coming to an end, and it's TV all the way. That scintillating group of players is back, every one of them—William Shatner as Kirk, looking more than ever like a California dentist in his tight-fitting space jacket; Leonard Nimoy, of the Caligula eyebrows and the steepled ears; the incomparable DeForest Kelley; James Doohan, George Takei and Nichelle Nichols. Nimoy and Kelley exchange huffy looks like hatcheck girls vying to serve a big tipper, and Shatner is slightly less wooden than in the 1979 *Star Trek: The Motion Picture*, but none of the others actually *does* anything. There is, however, a ripely absurd camp performance by Ricardo Montalban as the maleficent Khan. Passable special effects. Still, the movie is strictly for Trekkies. PG. 42, 406

SUMMER LOVERS—(1hr. 38m., '82) Reviewed in this issue. R. 24, 38, 72, 92, 205, 234, 450, 508, 531, 558, 617, 719, 727, 732, 774, 806, 854, 868

★ **TEMPEST**—(2hrs. 20m., '82) Paul Mazursky's most ambitious film fails as an updated version of Shakespeare's *The Tempest*, but it's still a most entertaining movie. Mazursky and co-writer Leon Capetanos have changed Shakespeare's Prospero, the deposed Duke of Milan, into a contemporary New York architect

(John Cassavetes) who undergoes a mid-life crisis. The architect withdraws from his life and escapes with his daughter (the enchanting Molly Ringwald), and his girlfriend (Susan Sarandon) to a beautiful Greek island. He's happy doing the André Gregory bit—playing the mad ascetic wizard—but his charges feel like prisoners. The movie turns into a comic fantasia on the themes of middle-aged blues and adolescent restlessness, lust and frustration, with Raul Julia getting most of the laughs as Kalibanos, a very greasy Greek. Then, as Mazursky flashes back to the architect's life in New York, the movie shifts into a more serious tone, and there are gritty, angry scenes of marital discord between Cassavetes and Gena Rowlands. It ends in a gigantic storm and a magical tango that sweeps up all the characters. A mess, but a joyful mess, full of dances, songs, jokes, beautiful nonsense. With Vittorio Gassman as a mafioso and Jackie Gayle as a terrible stand-up comic. R. 74

TRON—(1hr. 39m., '82) Although the movie is dramatically and humanly nil, director Steven Lisberger and his technicians have produced passages of computer animation that are startlingly different. Jeff Bridges brings some brazen wit to the role of Flynn, a reckless computer programmer, but the other characters are zombies out of Saturday morning serials. While trying to recover a program appropriated by the evil Dillinger (David Warner), Flynn gets drawn into the computer itself, where he meets the alter egos, in human form, of other programmers. The narrative is dismal, but the animation is so entertaining you don't much feel like returning to the real world. The fights and pursuits of the characters inside the computer have the speed and mesmerizing intensity of video games but much greater power when seen on this scale. With Bruce Boxleitner, Cindy Morgan and Bernard Hughes. PG. 6, 93, 235, 502, 524, 551, 628, 654

WORLD ACCORDING TO GARP, THE—(2hrs. 14m., '82) Violent and sentimental, ambitious but muddled. Screenwriter Steve Tesich has held to the outline of John Irving's popular 1978 novel. Once again, the sex-hating nurse, Jenny Fields (Glenn Close), raises her bastard son, T.S. Garp (Robin Williams), at an exclusive prep school, and once again Garp falls in love with Helen (Mary Beth Hurt), the daughter of the wrestling coach, and struggles to be a serious writer at the same time that Jenny is enjoying a huge success with her feminist autobiography. The events of the story are widely spaced in time, and Tesich has tried to hold them together with recurring symbols and a pattern of disaster and mutilation. The results feel arbitrary and jerky—it's a movie without any natural flow. Glenn Close triumphs in her thankless role, and John Lithgow, as a transsexual, is touching and funny, but the other actors are at sea, abandoned by directorial uncertainty. George Roy Hill can't find a style suitable for the grotesque fate that overcomes nearly all the characters. He traffics in catastrophe without passion or anguish or black-comedy exuberance, and the picture feels weightless, repressed, and empty. R. 22, 32, 48, 92, 109, 113, 201, 206, 211, 225, 307, 401, 402, 412, 420, 519, 523, 541, 557, 561, 567, 606, 630, 634, 642, 651, 663, 706, 707, 709, 714, 717, 732, 746, 775, 791, 793, 795, 803, 807, 811, 830, 851, 867, 878

ZAPPED!—(1hr. 36m., '82) A comedy about a high school genius who develops telekinetic powers. With Scott Baio, Willie Aames and Scatman Crothers. Dir. Robert J. Rosenthal. R. 24, 33, 54, 80, 114, 202, 223, 234, 300, 402, 408, 410, 412, 521, 531, 541, 544, 550, 559, 567, 602, 617, 625, 632, 635, 649, 664, 706, 712, 719, 742, 748, 773, 791, 798, 800, 806, 810, 854, 862, 878, 884

Revivals

ANNIE HALL—(1hr. 33m., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilirating. Co-starring Diane Keaton as the Minnesota girl who comes to Manhattan. 9, 89

BANANAS—(1hr. 22m., '71) The most wildly creative and funny of Woody Allen's earlier movies. He's the shrimp who gets involved in the Cuban revolution in order to impress his girlfriend. Preposterous gags and an overall wistfulness that was still, at that period, very attractive. With Louise Lasser. 9

BILL OF DIVORCEMENT, A—(1hr. 16m., '32) Katharine Hepburn's first film, one of the most enduringly impressive early talkies. John Barrymore plays her deranged father, who returns home from a mental institution. With Billie Burke as Barrymore's wife. Dir. George Cukor. 10

CHILDREN OF PARADISE—(3hrs., '64) In French, Eng. subtitles. One of the greatest French films, and perhaps the most romantic ("If all the people who lived together loved each other," says Jean-Louis Barrault savagely, "the earth would shine like the sun"). Barrault is the soulful mime, Pierre Brasseur the earthy, extravagant actor, and Arletty the enigmatic, flower-like creature they both pursue in this story of love and crime among the members of a theatrical company in nineteenth-century Paris. Dir. Marcel Carné. The script is by the poet Jacques Prévert. 4, 95

DAWN OF THE DEAD—(2hrs. 5m., '79) More or less a sequel to George Romero's cult-classic horror film, *Night of the Living Dead*. This time the ghouls invade a huge shopping mall and are killed by the dozen on a non-stop turkey shoot. Some have interpreted the film as a satire on American consumerism, which is straining a bit. 13

DAY FOR NIGHT—(1hr. 50m., '73) In French, Eng. subtitles. François Truffaut's graceful and amusing movie about the making of a conventional commercial love story (*Meet Pamela*) makes clear exactly why he loves the illusions of art. He plays the director himself, and Jean-Pierre Léaud is the temperamental star. With Jacqueline Bisset and Jean-Pierre Aumont. 47

DESPAIR—(1hr. 59m., '79) Vladimir Nabokov's brilliant early (1934) comedy about a man who commits the perfect crime has been turned into a conventionally mannered and convoluted European art film, adapted by Tom Stoppard and directed by Rainer Werner Fassbinder. Starring Dirk Bogarde, who gives the same anguished, self-mocking performance he's been giving for fifteen years. 4

DINNER AT EIGHT—(1hr. 53m., '33) Still the best of those all-star vehicles, thanks to some of the best comedy timing you'll ever see. Be prepared, however, to put up with corny serious portions by John and Lionel Barrymore. With Marie Dressler, Jean Harlow, Billie Burke and Wallace Beery. Dir. George Cukor. 10

42ND STREET—(1hr. 29m., '33) The basic Cinderella theater story, wherein Warner Baxter tells Ruby Keeler, "You're going out a chorus girl, but you're coming back a *star*." The first of the Busby Berkeley classics, this one turned around the fortunes of the Hollywood musical and there isn't a moment that doesn't show why. 89

FRONT, THE—(1hr. 34m., '76) A bitter, funny, but politically simplistic look at the 1950s television blacklist. A cashier (Woody Allen) becomes the front for scripts by shunned writers and is pressured by inquisitors to inform. With Zero Mostel, Andrea Marcovicci, Herschel Bernardi and Michael Murphy. Written by the once blacklisted Walter Bernstein. Dir. Martin Ritt. 95

HE WALKED BY NIGHT—(1hr. 19m., '49) A tight, fast cops-and-robbers story shot on location in Los Angeles, with emphasis on interesting scientific detection methods. With Richard Basehart. Dir. Alfred Werker. 95

HOLIDAY—(1hr. 30m., '38) The delightful screen adaptation of a Broadway hit play by Philip Barry, featuring one of Katharine Hepburn's peerless romantic-comedy performances. With Cary Grant and Doris Nolan. Dir. George Cukor. 10

LAST TANGO IN PARIS—(2hrs. 9m., '73) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance reaches great eloquence in his extended monologues. Maria Schneider is his frizzy-haired partner. Dir. Bernardo Bertolucci. 2, 57

LOLITA—(2hrs. 31m., '62) Much better than the reviews indicated at the time. In Stanley Kubrick's film (Nabokov did the screenplay himself), Lolita has been aged a couple of years (she's played by Sue Lyon), but the book's satiric savagery is intact. With classic performances by James Mason as the nymphet-inspired Humbert, Peter Sellers as his nemesis Quilty, and Shelley Winters as the unfortunate Charlotte Haze. It's Kubrick's last film before he became an institution. 4

MANHATTAN—(1hr. 33m., '79) Woody Allen's pessimistic comedy about the way selfish New Yorkers screw themselves out of happiness by wanting too much. Featuring gorgeous young Mariel Hemingway as the Dalton student Woody has an affair with, and Diane Keaton, at her best, as a tense intellectual journalist unsure of what she wants. Black-and-white photography by Gordon Willis; music by Gershwin. 9

MIDNIGHT COWBOY—(2hrs., '69) Jon Voight and Dustin Hoffman are dazzling in John Schlesinger's film. Based on James Leo Herlihy's compassionate and comic novel about loners and hustlers in New York. 89

NEXT STOP, GREENWICH VILLAGE—(1hr. 52m., '76) Paul Mazursky here waxes nostalgic over his youth in the Village of the fifties. Larry (Lenny Baker) is a nice Jewish boy surrounded by Village characters and a fierce mother who descends on him with food and lamentations. He's got girl-friend problems and heavy career ambitions too. Funny, and consistently entertaining. With Ellen Greene and Shelley Winters. 13

NIGHT OF THE LIVING DEAD—(1hr. 30m., '68) A low-budget blood-letting shot in the countryside around Pittsburgh, this film made the reputation of director George Romero. A band of survivors fights off hordes of slow-moving ghouls who multiply in the night. Despite low production values and lots of non-acting, the film is effectively chilling, and definitely not for the squeamish. With Judith O'Dea, Russell Streiner, Duane Jones and Karl Hardman. 13

ON THE WATERFRONT—(1hr. 48m., '54) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint, music by Leonard Bernstein. Dir. Elia Kazan. 47, 95

PHILADELPHIA STORY, THE—(1hr. 51m., '40) Katharine Hepburn must choose between Cary Grant and Jimmy Stewart (we should all have such problems). This urbane comedy revived Hepburn's career—seeing it, you wonder how she could ever have been labeled "box-office poison" before then. Stewart won an Oscar for his portrayal of a mild-mannered young reporter. Dir. George Cukor. 10

PRODUCERS, THE—(1hr. 26m., '68) Sweetly hapless Gene Wilder and gargantuan Zero Mostel work this farce about a Broadway investment scam industriously, and almost into the ground. There are a number of funny moments, notably the famous *Springtime for Hitler* musical, but you may wonder what the cult for this movie is all about. Dir. Mel Brooks. 13, 39

RAIDERS OF THE LOST ARK—(1hr. 55m., '81) Steven Spielberg's pure-fun extravaganza is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archeologist/adventurer hero, Indiana Jones, and Karen Allen is his spunky ex-girlfriend. The thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religioso stuff at the end, which feels out of place and cynical. 38, 646, 667, 842

STAR WARS—(2hrs. 1m., '77) The George Lucas winner, which can be enjoyed, depending on your age and predilection, as a grand romantic adventure or a parody of Buck Rogers-type serials. The best scene: the intergalactic bar, where the furry, snouted, and clawed flotsam and jetsam of a hundred stars come to rub elbows. Starring Mark Hamill, Harrison Ford, Carrie Fisher and Alec Guinness. 30, 418, 613, 632, 640, 716, 756, 795, 879

STREETCAR NAMED DESIRE, A—(2hrs. 4m., '51) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche du Bois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. 10

SUDDENLY, LAST SUMMER—(2hrs., '59) Gore Vidal's orchidaceous rewrite of a Tennessee Williams play that was already a bit florid. It's about homosexuality, cannibalism, and frontal lobotomy. Montogomery Clift is wooden as a psychoanalyst but Elizabeth Taylor is so beautiful it doesn't matter that she isn't very good. Katherine Hepburn is the tremulous villain. Dir. Joseph L. Mankiewicz. 10

THOUSAND CLOWNS, A—(1hr. 58m., '65) This attack on "conformity," which impressed a lot of people when it came out, seems stale and full of cheap and easy attitudes now. With Jason Robards Jr., Martin Balsam, Barry Gordon, and Barbara Harris. Adapted from Herb Gardner's play. Dir. Fred Coe. 89

THRONE OF BLOOD—(1hr. 45m., '57) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. 39

WEDDING, A—(2hrs. 2m., '78) Robert Altman's farce about the greed of American society as epitomized by a big, fancy wedding in a posh Chicago suburb. Most of the comedy is fussy and mean-spirited, and the picture has so many characters you become exhausted just trying to figure out who everyone is. With Carol Burnett, Lillian Gish and Geraldine Chaplin. 95

YELLOW SUBMARINE—(1hr. 30m., '69) A charming animated feature containing the Beatles, their music, a fiesta of color, and a barrel of gentle wit. Pepperland, the peaceful home of the Lonely Hearts Club Band, is attacked by Blue Meanies, and a wonderful escape odyssey follows. Dir. George Running. 10

YOJIMBO—(1hr. 50m., '62) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in the 1860s and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. 39

THEATER

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

CHGT **Chargit. Telephone** charge to major credit cards.

New York City:	(212) 944-9300
New Jersey:	(201) 332-6360
Long Island:	(516) 354-2727
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Broadway

Previews and Openings

Monday, August 30

GHOSTS—Liv Ullmann stars as Mrs. Alving in a new 100th anniversary production of the Henrik Ibsen play, together with John Neville and Edward Binns. *The new translation is by Arthur (Nine) Koppit; director* is John Madden. Others in the cast are Kevin Spacey and Jane Murray. Opens 8/30. Mon.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$27; Wed. at 2, $18-$25; Fri. & Sat. at 8, $22.50-$30; thru 10/2. **Brooks Atkinson Theater,** 256 W. 47th (245-3430). 2 hrs., 15 *min. All major credit cards.*

Tuesday, August 31

YOUR ARMS TOO SHORT TO BOX WITH GOD—Patti LaBelle and Al Green star in a revival of Vin*nette Carroll's gospel musical, with music and lyrics* by Alex Bradford and Micki Grant, based on the Book of St. Matthew. Previews begin 8/31 prior to 9/9 opening. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3. $18-32; thru 10/3. **Alvin Theater,** 250 W. 52nd St. (757-8646). 1 hr., 50 mins.

Wednesday, September 8

A DOLL'S LIFE—George Hearn and Betsy Joslyn star in a new musical by Betty Comden and Adolph Green which shows what happens to Nora after she slams the door in Ibsen's *A Doll's House*. Harold Prince directs and the music is by Larry Grossman. Previews starts 9/8 prior to a 9/23 opening. Preview prices: Mon.-Thurs. at 8, Sat. at 2, $20-$30. Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. From 10/4: Mon.-Thurs. at 8, Sat. at 2, $22.50-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $17.50-$27.50. **Mark Hellinger,** 51st & Broadway (757-7004). 2 hrs., 10 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in *Vienna, about the love-hate relationship between* Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** *235 W. 44th (247-0472). 2 hrs., 35 min.* All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed. & Thurs. at 8, Sun. at 6:45, Sat. & Sun. at 2, $20-$30; Fri. at 8, Sat. at 6:45, $21-$30; Wed. at 2, $16-$30. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With J. Smith-Cameron, Caryn West, Tim Choate, and Kathy Danzer; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $16-$25. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 min. Credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen *about a group of singers, with the story starting* in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $20-$37.50; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14.50-$30; Sat. at 2, $20-$35. Sun. matinees at 3 start 9/21 and final Mon. perf. is 9/13. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. All major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$40; Fri. & Sat. at 8, $23-$40; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ● ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top (Allen Fawcett in the title role) to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2, Sun. at 3. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards.

MASTER HAROLD...and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, Zakes Mokae, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Sat. at 8, Sat. at 2, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, *based on the Fellini film 8 1/2, set in a* spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Karen Akers, Taina Elg, Shelly *Burch, Anita Morris, and Lilliane Montevecchi.* Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Wed. at 8, Wed. at 2, $20-$32. Fri. at 8, Sat. at 7 & 9:30, Sun. at 7, $23-$36. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. All major credit cards. ● ●

THE PIRATES OF PENZANCE—James Belushi, George Rose, Kaye Ballard, Peter Noone, Maureen McGovern, and Tony Azito in the Gilbert and Sullivan operetta; directed by Wilford Leach. For lighthearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

PRESENT LAUGHTER—George C. Scott stars in and directs a revival of Noel Coward's high comedy about an actor and the many women in his life; with Kate Burton, Dana Ivey, Elizabeth Hubbard, Nathan Lane, and Christine Lahti. Still smooth, silky, luxurious, and thoroughly enjoyable. Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3, $27; Sat. at 8, $30; thru 12/31. **Circle in the Square,** 50th St. W. of Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Loudon Wainwright III, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Mon.-Sat. at 8, $22.50-$24; Sat. at 2, $22-$24; Wed. at 2, $18.50-$21.50. **Princess,** 200 W. 48th (586-3903).

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With Don Correia, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $15-$30. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 10 min. All major credit cards.

WOMAN OF THE YEAR—Raquel Welch stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Raquel's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $25-$35; Sat. at 8, $30-$40; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Off Broadway

THE BROWNING VERSION—Revival of Terence Rattigan's play about the relationship between a retiring school teacher and his unfaithful wife; starring Lee Richardson and directed by Stephen Porter. *Curtain-raiser is J.M. Barrie's The Twelve-Pound Look.* Tues.-Sat. at 8; Wed., Sat., & Sun. at 2: $14.50, $16.50; thru 9/12. **Roundabout Stage Two,** 307 West 26th (242-7800).

CHARLOTTE SWEET—Turn-of-the-century musical in which a soprano triumphs in the British music hall; libretto by Michael Colby; music by Gerald Jay Markoe; directed by Edward Stone. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Westside Arts,** 407 W. 43rd (541-8394).

CLOUD NINE—Caryl Churchill's comedy about con*trast in sexual mores of past and present is a bundle* of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Caroline Lagerfelt, Cynthia Harris, Nicolas Surovy, Ivar Brogger, Caroline Kava, John Pankow, and Mi*chael Jeter; directed by Tommy Tune, who has devel*oped into a fine farce director. Tues.-Fri. at 8; Sat. at

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7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars W. E. Macy, Debra Mooney, Ann McDonough, Janet Maylie, Charles Kimbrough, John Getz; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

THE FOX—Allan Miller's play, based on the D. H. Lawrence novella, stars Jenny O'Hara, Anthony Heald, and Mary Layne. About a soldier who visits an isolated English farmhouse kept by two women and shatters their private world. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $14.50-$16.50; thru 9/19. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

GENIUSES—Peter Evans and Christine Ebersole in Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $16. **Fairbanks Theater,** 432 W. 42nd St. (239-4321).

HERRINGBONE—David Rounds plays ten roles in this musical; directed by Ben Levit; based on the book by Tom Cone; music by Skip Kennon; lyrics by Ellen Fitzhugh. Tues.-Fri. at 8; $16; thru 9/3. **Playwrights Horizons,** 416 W. 42nd. Closed.

INSERTS—John Byrum's tale about the porno industry in 1930's Hollywood. With Kevin O'Connor as a director who has a chance to return to serious filmmaking. Also with Hope Stansbury, Ben Kapan, John Patrick Hurley and Wendel Meldrum. Wed.-Fri. at 8, Sat. & Sun. 7 & 10. $12-$14; from 9/1. **Actors and Directors Theater,** 412 W. 42nd St. (279-4200).

LENNON—A musical play about the life of John L., conceived and written by Bob Eaton, with a cast of 9 musicians and the songs of John Lennon and Paul McCartney. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $20. **Entermedia Theater,** 189 Second Ave. (475-4191).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$22.95. **Orpheum,** 126 Second Ave. (477-2477).

LIVINGSTONE AND SECHELE—David Pownall's play about the doctor's attempt to convert an African chieftain to Christianity; directed by Will Lieberson. Mon., Wed., Thurs., Fri. & Sat. at 8, Sun. at 3, Wed. at 2; $8-$12; **Quaigh Theater,** 108 W. 43rd (221-9088).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

R.S.V.P.—A musical revue of contemporary life in New York by Rick Crom, with Christopher Durham, Klen Kelly, John Wyatt, Julie Sheppard, John Fucillo, and Lianne Johnson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $10-$14. **Theatre East,** 211 E. 60th (355-7025).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, starring Elizabeth Franz and Jeff Brooks; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394).

THE SIX O'CLOCK BOYS—Sidney Morris's play, directed by Raymond Homer, starring Vera Lockwood as an aging resident of a welfare hotel. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $10-$15. **Van Dam Theater,** 15 Van Dam St. (675-0498).

Theater Companies

AMERICAN SHAKESPEARE THEATRE—Shakespeare's *Hamlet,* starring Christopher Walken, Anne Baxter, Fred Gwynne, Michael Allinson, Chris Sarandon, and Roy Dotrice; directed by Peter Coe. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $12.50-$19.50; thru 9/5. **Shakespeare Theater,** 1850 Elm St., Stratford, Conn. (966-3900 or 203/378-7321 for traveling instructions).

THE APPLE CORPS—*The Grass Harp,* a musical; book and lyrics by Kenward Elmslie, music by Claibe Richardson, based on the novel by Truman Capote; directed by Nicholas Deutsch. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; 9/2-26. **Apple Corps 601 West 51st St.** (664-0027).

CIRCLE REPERTORY—Revival of *Johnny Got His Gun,* Dalton Trumbo's anti-war novel adapted for the stage by Bradley Smith, starring Jeff Daniels as a WW1 battlefield victim. Tues.-Fri. at 8; Sat. at 7; Sun. at 3; $14-$16. **Circle Rep,** 99 Seventh Ave. So. (924-7100).

CLASSIC THEATRE—Shakespeare's *Hamlet,* directed by Shane Kilpatrick. 9/16-18, 9/23-26, 9/30-10/3, 10/7-10, at 8; $4. **Classic,** 114 W. 14th St. (242-3900).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *The Condemned of Altona.* Thurs.-Sat. at 8, Sun. at 3; 9/16-10/3 (after which it plays in rep for an open run). **Theatre,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—*Vagabond Stars,* a new musical in English about making it in America in the early 1900s; by Nahma Sandrow, Raphael Crystal, and Alan Poul; directed by Ran Avni. Tues.-Thurs. at 8, Wed. at 2, Sat. at 8:30, Sun. at 2 & 5:30; $10-$12; thru 9/5. **YM-YWHA,** 344 E. 14th St. (674-7200).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectural interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$15; thru 10/3. **Theater Four,** 424 W. 55th (246-8545).

NEW YORK ACTOR'S ENSEMBLE—Michael Jennings and Lisa Friedman's *The Briar Patch,* based on the life of Burt Holly. Fri. & Sat. at 8:30, Sun. at 7:30. $4; 9/3-26. **Courtyard Playhouse,** 39 Grove Street (620-7110).

NEW YORK SHAKESPEARE FESTIVAL—Shakespeare's *A Midsummer Night's Dream,* directed by James Lapine, starring William Hurt, Michele Shay, Christine Baranski, Marcell Rosenblatt. At 8; thru 9/5. **Delacorte** in Central Park (535-5630). Enter the park at 81st & Central Park West, or 79th & Fifth. Free. Get there early.

REPERTORIO ESPANOL—Federico Garcia Lorca's *Dona Rosita, la Soltera,* and *Teoria y Juego del Duende;* Emilio Carballido's *Te Juro Juana Que Tengo Ganas* Jose Ignacio Cabrujas *El Dia Que Me Quieras,* in Spanish in repertory thru September; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Phyllis Craig's *Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru September. **Theater,** 301 W. 55th (997-9582).

WEST SIDE REPERTORY THEATER—Strindberg's *Miss Julie* and *The Stronger* (curtain-raiser); directed by Andres Castro. Fri.-Sun. at 8; $5; thru 10/17. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANYTHING GOES—A revival of the Cole Porter musical (as a benefit for the Widows and Children Fund of the Uniformed Firefighters Association). 9/10, 11, 17, 18 at 8:15; 9/12 at 7; $7.50. **Theater in the Park,** Flushing Meadows, Queens (the old World's Fairgrounds), 212-233-4234.

CAROLYN—Toni Press's play, a family portrait of five strong-willed women; directed by Elizabeth Brincklow; with Laralu Smith, Jolene Adams, Jaime Richards, Sherrie Ahlin, and Arva Holt. Fri.-Sun. at 8; $4; 9/10-10/3. **Collective Actors Theatre,** 212 W. 29th (869-3981).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

CONFESSIONS OF A DOPE FIEND—Play by Jeffrey Jones, directed by Matthew Maguire, dealing with a man's craving for intoxication; with Ron Vawter. Thurs.-Sun. at 8; $6; 9/9-10/3. **Performing Garage,** 33 Wooster St. (966-3651).

THE DEATH OF BARON VON RICHTHOFEN AS WITNESSED FROM EARTH—A new musical with book, music, lyrics, and direction by Des McAnuff. The Baron of the title was the famed Red Baron and the action takes place during WWI; starring John Vickery with Bob Gunton, Robert Joy, Mark Linn Baker, and Peggy Harmon. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$14; thru 9/5. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

THE DRUNKARD—W.H. Smith's classic melodrama, directed by Richard Wyr, which made its first appearance in 1844 as a piece of propaganda for temper-

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ance. Thurs.-Sat. at 8, Sun. at 6:30; $6; 9/9-26. 10/1-30, Fri. & Sat. at 10:30, Sun. at 6:30. **Nameless Theatre,** 125 W. 22nd (242-9768).

EAT THE CLOCK—Musical revue by Judy Carlson and David Chase during which different characters spring to life in a boarded-up diner and live out their food fantasies; directed by Debbie Thompson. Thurs. & Fri. at 8:30; Sat. at 10:30; $6. **78th St. Lab,** 236 W. 78th (595-0850).

THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS—Revival of Paul Zindel's tale of a complex, middle-aged, house-bound woman unable to rid herself of past misfortune, with Valera Drummond, Krishna Stone, Julie Pasqual, and Fay Gold; directed by Charlayne Haynes. 9/9-18 at 7:30. 9/22, 29 & 9/12, 19 at 4; $6. **18th St. Playhouse,** 145 W. 18th (604-1052).

EVERYTHING IN THE GARDEN—Revival of Edward Albee's play about a housewife desperate for luxuries who will do anything to get them. Thurs.-Sat. at 8:30, Sun. at 3 & 7:30; $3-$8; thru 9/5. **Arena Players Theater,** 296 Route 109, East Farmingdale (516-293-0674 for traveling information).

EXQUISITE TORTURE—Charles Ludlam's play, a romantic ecstasy, with Black-Eyed Susan, Ludlam, Edward McGowan, Deborah Petti. Fri. at 8, Sat. at 7 & 10; $7. **Ridiculous Theater,** One Sheridan Sq. (691-2271).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs.-Sat. at 8:30, Fri. & Sat. at 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

HALF TIME—Mitchel Hayden Oscar's black comedy about a youth's initiation into corporate politics. Wed.-Sat. at 8; $6; 9/8-10/3. **The Open Space,** 133 Second Ave. (242-3900).

HANDS—Valerie Owen's memory play about an idiot savant, directed by Michael Levine. Tues.-Sat. at 8, Sat. at 7 & 10, Sun. at 3; $5, $7; from 9/9. **Chapel Theater,** 656 6th Ave. (242-0121).

IF THIS ISN'T LOVE—Sidney Morris's comedy, directed by Leslie Irons, about two men who meet and fall in love in the 50s. Wed.-Fri. at 8:30, Sat. at 7 & 10, Sun. at 8:30; $5; thru 9/5. **Shandol Theater,** 137 W. 22nd (869-3981).

THE IMPORTANCE OF BEING EARNEST—Revival of the Oscar Wilde comedy (with Quentin Crisp, author of *The Naked Civil Servant,* playing the role of Lady Bracknell); directed by Evan Thompson. Thru 9/5; $6. **Mercer Theater,** 19 Mercer St. (674-8181).

MY NEXT HUSBAND WILL BE A BEAUTY—Tom Eyen's one-act comedy, directed by Steven Bloom. Fri. & Sat. at 10:30; $5 (Includes a glass of wine); from 9/3. 500 W. 42nd St. (736-0247).

NIGHT MUST FALL—A revival of the Emlyn Williams classic thriller, directed by John Bourne. Fri. & Sat. at 8:30, 9/19 at 2; $5; 9/10-19. **Heights Players,** 26 Willow Pl., Bklyn (237-2752).

RASPUTIN—Jay Jeffrey Jones's story about the weird man of tsarist Russia, the "beast with two faces." Directed by Gabriel Connaughton. Wed.-Sat. at 8:30; $4; 9/1-25. **Judy Caden Gallery,** 180 Duane St. (431-7627).

RED, HOT AND BLUE—Revival of the musical comedy by Howard Lindsay and Russell Crouse, with words and music by Cole Porter; directed by Barbara Vann. About a lottery, and politics, and love. Fri. & Sat. at 8; Sat. & Sun. at 3:30; $5-$8; 9/10-25. **Newfoundland,** 6 W. 18th (255-4991).

SATYRICON, Adapted by Peter Benedict and Peter Collins from Petronius's satire on life in first-century Rome, performed by an all-male cast. Thurs. & Fri. at 8; Sat. at 7 & 9:30; Sun. at 3; $8; from 9/9. **Carter Theatre,** 250 W. 43rd (391-1880).

SAY GOODNIGHT, GRACIE—Ralph Pape's play, directed by Todd Peters; with Peggy Woody, Ralph Buckley, John Gould Rubin. Sun.-Wed.; $6; thru 9/15. 78th St. **Theater Lab,** 236 W. 78th (362-1736).

STANDING ON THE CHEESE LINE—A musical comedy revue, by Maggie Kulik and Dan Roentsch, dealing (loosely) with economic democracy. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 9:30, Sun. at 7; $4, $4.50; 9/7-12. **TOMI Theater,** 23 W. 73rd (719-9812).

'TIS PITY SHE'S A WHORE—A revival of John Ford's Renaissance drama centering on love, intrigue, revenge, incest, directed by Neal Weaver; with Rick Copeland and Leslie den Dooven. Thurs.-Sat. at 8, Sun. at 3; $6; 9/2-10/3. **Alvina Krause,** 306 W. 38th St. (564-3293).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

HELENE BRANDT—Painted wall sculpture of steel, wood, and sewn canvas, 9/1-25. M.O.A., 18 W. 55th (582-5830).

PAUL JENKINS—New watercolors, 8/30-9/11. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

NORMAN POLLACK—"Video paintings," thru 9/13. Rockefeller Plaza, 52nd St. entrance (484-8000).

SoHo

ELIZABETH BROWNING JACKSON—Furniture, rugs, thru 9/7. Art et Industrie, 464 W. Broadway (777-3679).

Other

JULIA ALLARD—Windows of jungle madness, 9/1-10/1. Windows on White, White Street (852-3880).

ILAN AVERBUCH—Three tons of stone in two square piles elevated and supported by three groups of cedar stakes, thru 10/5. Foley Square, Lafayette and Pearl Streets.

BILL CREEVY—Fragments of remembered landscapes and still lifes in pastels, thru 9/3. Brooklyn Public Library, Grand Army Plaza, Brooklyn. Mon.-Thurs. 9-8pm., Fri.-Sat. 10-6.

PENNY KAPLAN—A linear sculpture of Gothic arches in painted steel, thru 9/1. St. Peter's, Lexington at 54th (935-2200).

TONY SMITH—A large welded steel, painted black sculpture, "Snake is Out," thru 9/15. Freedman Plaza, Fifth and 60th Street entrance to Central Park (541-8423).

JACK YOUNGERMAN—Relief paintings and sculpture from 1978 to the present, thru 9/10. Fine Arts Center, State University at Stony Brook, Long Island (516-246-5000). Mon.-Fri. 1-5.

GROUP SHOWS

57th Street

DEUTSCH—20 W. 57th (765-4722). Tues.-Fri. 10-5:30. Works on paper by Avery, Kuniyoshi, Marsh, thru 9/3.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). Tues.-Fri. 11-5. Barlach, Klimt, Kollwitz, Grandma Moses, thru 9/3.

GRAND CENTRAL—24 W. 57th (867-3344). Fifteen 19th and 20th century American paintings from the National Arts Club of New York collection including Butler, Dumond, Hale, Paxton, thru 9/3.

HAMMER—33 W. 57th (644-4400). 19th and 20th century European and American paintings, thru 9/15.

SUTTON—29 W. 57th (888-0638). Mon.-Sat. 10-5:30. Hammond, Marcus, Trieff, Werner, thru 9/6.

ZABRISKIE—29 W. 57th (832-9034). Paintings and sculpture by Bowen, Flaccus, Hunsinger, Woodman plus "city pictures" by Ault, Crawford, Strand, Walkowitz, thru 9/25.

Madison Avenue and Vicinity

AAA—663 Fifth (755-4211). Mon.-Fri. 10-6. "The Grand Tour," in etchings, lithos, maps, posters from the 17th to the early 20th century by Arms, Delacroix, Lear, Utrillo, Whistler, thru 9/10.

ACA—21 E. 67th (628-2440). Tues.-Fri. 10-5. Selections from the collection by Benton, Demuth, Gropper, O'Keeffe, Shinn, thru 9/28.

ANNEX—Central Park Zoo, 64th off Fifth (360-8141). Wed.-Sun. 12-6. Landscapes, roads in tar and acrylic by Anderson, pop-inspired sculptural units by Case, a junk installation by Diamond, others, thru 9/17.

BAECK INSTITUTE—129 E. 73rd (744-6400). Mon. 9:30-7, Tues.-Thurs. til 4:30, Fri. til 3. Synagogues and public buildings of German Jewry through the centuries in paintings, prints, photos, thru 9/1.

FELICIE—141 E. 56th (752-7567). Mon.-Fri. 10-5:30. Watercolors, oils, graphics by Coreale, Fasanella, Ferron, Sokol, thru 9/6.

FOURCADE—36 E. 75th (535-3980). Tues.-Fri. 10-5:30. Sculpture including Crozier's haunting man aching to escape from a woman, deKooning's "Seated Woman," and "Airline Pilot" by Westermann, thru 9/17.

MARBELLA—28 E. 72nd (288-7809). Mon.-Fri. 11-5:30. Nature in 19th and 20th century works by Bricher, Church, Inness, Marsh, Paxson, Tittle, thru 9/30.

PORTRAITS—985 Park (879-5560). Mon.-Fri. 10-6. Portraits of contemporary children, 9/1-30.

ROLLY-MICHAUX—943 Madison (535-1460). Appel, Calder, Chagall plus naive silkscreens by McKnight, thru 9/30.

SOLOMON—959 Madison (737-8200). Mon.-Sat. 11-5:30. Hockney, Picasso, Motherwell, 9/1-30.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 10-5. Plans and models for the rehabilitation of New York City subway stations by leading designers; photos of the renovation of three churches in New York City, thru 9/15.

VERBENA—16 W. 56th (586-3606). Mon.-Fri. 10-4. Contemporary featherworks, 9/1-30.

Soho

COOPER—155 Wooster (674-0766). Mon.-Fri. 10-5. Changing group exhibits, thru 8/31.

HOFFMAN—429 W. Broadway (966-6676). Mon.-Fri. 10-5. Gallery artists Bieser, Brady, Eddy, Nicastri, Nice, Schonzeit, Tworkov, thru 9/3.

INGBER—460 W. Broadway (674-0101). Tues.-Wed. 12-3. Works on paper by Dine, Martin, Motherwell, Wickey, thru 9/10.

JACK—138 Prince (966-4235). Sixteen artists including pencil drawings of people by Frankston, miniature landscapes by Harling, thru 9/12.

TERRAIN—141 Greene (777-4426). Tues.-Sat. 1-6. Eight artists including Chimento, Honda, Medak, thru 9/11.

22 WOOSTER—(431-6445). Wed.-Sat. 12-6. Seven abstractionists, thru 9/4.

WESTBROADWAY—431 Westbroadway (966-2520). Oils of figures by Davis, Fass, nightmarish scenes by Feinberg, Sicre, and tented sculpture by Siwoff, 9/4-23.

Other

ART ON THE BEACH—Battery Park City Landfill, Gate No. 19 at Chambers and West (619-1955). Wed.-Sun. 12-5:30. Thirteen artists including Aycock, Oppenheim, Pinto, Wood, Younger, performances by Cunnings, Steady, Wada, thru 9/12.

CORK—Avery Fisher Hall, Lincoln Center Pl (355-2200). Mon.-Sat. 10-10pm., Sun. 12-10pm. Sculpture, paintings, and drawings by eight visually impaired artists, thru 9/6.

CORRIDOR—Bellevue Hospital, Main Lobby, 27th at First (561-4949). Statements in painted wood by Anderson, Lujan, Smith, Valenta, thru 9/10.

FASHION MODA—2803 Third Avenue, Bronx (585-0135). Tues.-Sat. 2-7. Animated words by Ellis, "fascinationworks" by Matos, a quasi-scientific installation by Thomcorn, thru 9/18.

GLASSMASTERS GUILD—621 Avenue of the Americas (924-2868). Mon.-Fri. 11-5:30, Thurs. til 6:30, Sat. 10-5. Summer in New York in glass including a neon swimmer, a stained glass beach, thru 9/3.

GUILD HALL—158 Main Street, East Hampton (516-324-0806). Mon.-Sat. 10-5, Sun. 2-5. Paintings, drawings, collages, constructions by John Little from 1934 to 1982, thru 9/12.

ITC CENTER—866 Second (371-0699). 273 examples of video and print graphics by members of the Broadcast Designers' Association, thru 9/15.

LEVER HOUSE—390 Park (688-6000). Mon.-Fri. 10-5, Sun. 1-5. American comics, thru 9/9.

PARRISH MUSEUM—25 Job's Lane, Southampton (516-283-2118). Tues.-Sat. 10-5, Sun. 1-5. 40 paintings by Roy Lichtenstein tracing 30 years of this Pop associated artist, thru 9/19.

PELLICONE—89 Job's Lane, Southampton (516-283-6833). Thurs.-Sun. 12-6. Solitary animal or human heads in paint on gold leaf by Trieff, Provincetown marine views by Cohen, plant collages by Di Lauro, thru 9/3.

RYAN—452 Columbus (799-2304). The el and the subway in drawings and prints by Davis, Gropper, Marsh, Sloan, thru 9/24.

RYAN VISITOR CENTER, Gateway National Recreation Area, Floyd Bennett Field, Brooklyn (586-4004). Graphics, photo, text exploring the positive aspects of human intervention into nature, thru 9/30.

SCHOMBURG CENTER FOR RESEARCH IN BLACK CULTURE—515 Lenox Avenue (879-5500). 28 objects from the Metropolitan Museum's Michael C. Rockefeller Wing including the Pacific Islands, Africa, Mexico, thru 9/9.

SEGAL—339 Columbus (724-7244). American Indian images in Bradley's whimsical scenes of contemporary Indian life, pastel collages by Felice, ritualistic gouache by Richard, others, thru 9/5.

SPACED—165 W. 72nd (787-6350). Tues.-Sat. 12-5. British and European architectural drawings from the 18th through the 20th century, thru 10/2.

WAVE HILL—675 W. 252nd Street, Bronx (549-2055). Daily 10-5:30. Extensive grounds and outdoor sited sculpture by Andre, Garet, LeWitt, thru 9/1.

Photography

ARSENAL—64th off Fifth in Central Park (360-8141). Mon.-Fri. 9:30-4:30. Monochromatic effects by Koslow, montages by Polin, symbolism by Thomas, thru 9/3.

JOE CUOMO—Earthy people, street scapes, some taken from the car, and abstracts, 9/2-10/3. Focal Point, 278 City Island Avenue, City Island (885-1403).

FIRST WOMEN'S BANK—111 E. 57th (644-0670). Mon., Thurs. 8:45-5:30, Tues., Wed., Fri. 8:45-3:30. Women from the late 19th century to now by Henry, Rubinstein, Van Der Zee, thru 9/10.

4TH STREET PHOTO—67 E. 4th (673-1021). Sun.-Thurs. 2-8, Fri., Sat. 3-10pm. Andrews, Brown, Clark, Gimpaya, Shamis, Williamson, 9/1-30.

FREIDUS—158 Lafayette (925-0113). Mon.-Fri. 10-6. 33 photographers from Chicago, thru 9/25.

PAUL B. GOODE—A portrait of dance, thru 9/3. Dance Theater Workshop, Schonberg Theater, 219 W. 19th (691-6500). Mon.-Fri. 11-5.

A. DANIEL HAUSER—The Gaspe Peninsula in Canada and New York City, thru 9/7. Lincoln Savings Bank, York at 80th. Mon.-Fri. 9-3, Thurs. 9-7pm.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Fri. 12-8 pm, Sat., Sun. 12-6. Statesmen from 1886 to 1944 by Salomon, thru 9/12.

MARY LAURENCE—Color landscapes and skies, thru 9/24. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8pm, Fri. til 5:30.

L. KINSMAN MARSHALL—Ambiguities in animate and inanimate subjects, 8/31-10/2. Photographics Unlimited, 43 W. 22nd (581-9670). Mon.-Fri. 1-8pm, Sat. 1-7pm, Sun. 1-9pm.

MIDTOWN-Y—344 E. 14th (674-7200). Sun.-Thurs. 12-8pm, Fri. 12-4. 50 photographers including Abbott, Attie, Cartier, Leipzig, Smith, thru 9/12.

FRANK MONACO—Monastic life, thru 9/7. The Cathedral of St. John The Divine, 1047 Amsterdam (678-6900).

BEAUMONT NEWHALL—Architectural and landscape studies, portraits of Ansel Adams, Paul Strand taken from 1928 to 1982, thru 9/26. International Center of Photography, 1130 Fifth (860-1777). Tues.-Fri. 12-8pm, Sat., Sun. 12-6.

INES ROBERTS—Interrelated harmonies in twenty Cibachrome triptychs, thru 9/3. Popular Photography, 1 Park (725-3785). Mon.-Fri. 9-5.

URBAN CENTER—457 Madison Ave., at 51st (935-3960). Rebuilding New York's Landmark churches in photographs, models, and drawings, thru 9/25.

MORRIS WARMAN—Portraits, thru 9/30. Automation House, 49 E. 68th. Mon.-Fri. 9-6.

BARRY WINIKER—Ten of the world's modern luxury liners, thru 9/15. Seamen's Church Institute, 15 State (opposite Battery Park) (269-2710).

BRUNO ZEHNDER—Antarctica in color, thru 9/1.

The Front-Gallery Cafe, 91 Seventh Avenue S (691-3430). Daily 11-10pm.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. The Handmade Paper Book; thru 10/17... The Douglass Morse Howell Retrospective; thru 10/17. Also **Museum II**, at International Paper Plaza, 77 W. 45th St. Mon.-Fri. 10-5. Papermaking USA: History, Process, Art; thru 10/1.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Ernest Thompson Seton: Naturalist, Artist, and Writer... Confiscated! Rare and Bizarre Items Contribute to Animals' Extinction; thru 10/31... Aztec Mexico: Discovery of Templo Mayor; thru 10/6.

ASIA SOCIETY—725 Park Ave. (288-6400). Sat., Mon.-Wed. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Fri. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. Marquetry Furniture; thru 9/26... The Emily Winthrop Miles Collection of Wedgwood... Black Folk Art in America: 1930-1980; thru 9/6... From the Millicent Rogers Collection; thru Dec... Worlds of Wonder: Brooklyn Artists of Science Fiction and Fantasy; thru 9/26.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. Fashion Prints: 125 Years of Style; thru 1/2... Lace; thru 11/7.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4, Sat. and Sun. 9-2. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... Hail Leviathan! An Exhibition of The Forbes Whaling Collection; thru 10/1.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Wed.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted. The White, Allom Library Model; thru 10/3.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian.

HECKSCHER MUSEUM—Prime Ave., Huntington, L.I. (516-351-3250). Tues.-Fri. 10-5, Sat.-Sun. 1-5. Color/Material/Form: Bowling/Loving/Mohr; thru 9/19.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue. (245-0072). Daily 10-8. $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and *in space*.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Tues. til 8. Closed Fri., Sat., major Jewish holidays. $2. Jewish Themes/Contemporary American Artists; thru 9/12... Israel in Antiquity.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... Costume Institute: The 18th-Century Woman; thru 9/5... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Rodin's Gates of Hell; thru 3/6... *Continental Silver; thru 9/5... Spirit and Ritual: The Morse* Collection of Ancient Chinese Art; thru 9/5... Buildings on Paper; Rhode Island Architectural Drawings, 1825-1945; thru 9/15... The Boston Public Garden Sketchbook of Maurice Prendergast; thru 9/5. **The Cloisters,** Fort Tryon Park: Radiance and Reflection: Medieval Art from the Raymond Pitcairn Collection; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Fifteenth-Century Art of the Netherlands; 9/1-11/7.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Folk Art Masterpieces: Recent Accessions from The Howard and Jean Lipman Collection; thru 9/19... The Chalk Menagerie; thru 9/19... The Art of Scherenschnitte; thru 9/19.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern... With Eagle Glance: Indian Photographic Images 1868-1931; thru 9/23.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $2. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The Bard on Broadway: Shakespeare on the New York Stage; thru 9/6... Architectural New York; thru 9/12... Dolls Magic Journey; thru 9/6... Noah's Arks, and other Animals; thru 9/6. **Theatre Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). An Actor's Life; thru 1/9.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6; Thurs. 12-9. $2.50; children & seniors $1. In Perspective, permanent exhibition on development of holography from 1947... Light Years IV; thru Nov... Contemporary Portrait Gallery... Aaron Kurzen: Sterealities; thru 9/12... 1981 Artist-in-Residence; thru 9/26.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... For 25 Years: Prints from ULAE; thru 9/7... The Architecture of Richard Neutra: From International Style to California Modern; thru 10/12... New Work on Paper 2: Borofsky, Clemente, Merz, Penck, Penone; thru 9/21.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Terry Lee Dill: Sculpture/Drawings; thru 9/26.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Buildings on Paper; Rhode Island Architectural Drawings, thru 9/11.

NEWARK MUSEUM—49 Washington St., Newark (201-733-6600). Daily noon-5. Science and Nature in Medals and Coins; thru 9/27... Frank Kulesa: Cityscapes - Geometric Metaphor; thru 9/12... Arshile Gorky Aviation Murals; thru 10/4.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Currents: The Rev. Howard Finster, Candace Hill-Montgomery; thru 9/22.

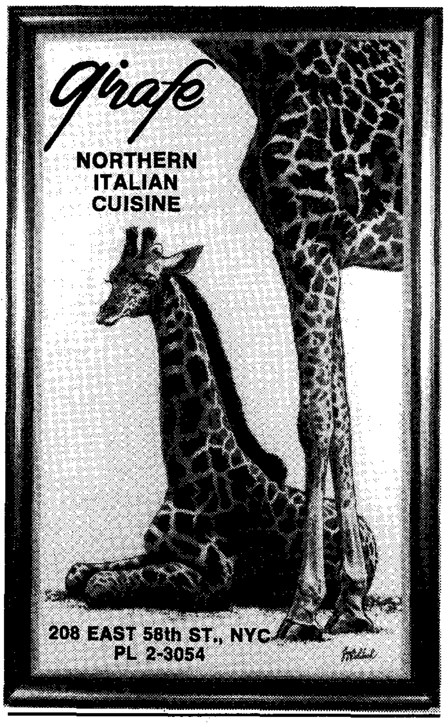
NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. Grand Central Terminal: City Within the City; thru 9/13... Cast with Style; thru 10/17... Oom Pah Pah: The Great American Band; thru 11/7... The Female Touch: The Ladies' Periodical as a Reflection of an Age; thru 9/12.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. Melville, Whitman and New York; thru 9/1... Golden Age of the Private Press; thru 9/1... Redouté: The Rembrandt of Roses; thru 9/1... James Stephens: Irishman; thru 2/28... **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. Igor Stravinsky: A Centennial Exhibition; thru 9/25... Japanese Performing Arts in Surimono; thru 10/4.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... The UFO Show; thru 10/24... Peter Brown: Sculpture Installation; thru 9/26... Flights of Fantasy; thru 11/7... The U.F.O. Show; thru 10/24... The Queens Museum Art School Retrospective 1979-1982; thru 9/26.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. Images of Dignity: Retrospective of Charles White; thru 8/31... Ritual and Myth: A Survey of African American Art; thru 11/1... Harlem Heyday: Photography of James VanDerzee; thru 9/1.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... The Works of Edward Ruscha; thru 9/5... New American Art Museums; thru 10/10... Sculpture of the Sixties: Selections from the Permanent Collection; thru 9/5... Block Prints; 9/9-11/7.



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MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

92nd St Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Concerts

Monday, August 30

DIZZY GILLESPIE/17-PIECE JAZZMOBILE DREAM BAND/TITO PUENTE, others. Greenwich Village Jazz Festival. Washington Square Park, off Fifth Ave., below 8th St., at 6. Free.

ANDREW BOLOTOWSKY, ARDITH BONDI, NORMAN DEE, NANCY FISH, KATHRYN WOOD, flutists. Also piccolo and alto and bass flutes. Lorenzo, Sydeman, Boismortier. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

WARREN CHIASSON QUINTET—Jazz. Bryant Park, 40th-42nd Sts., Fifth-Sixth Aves., at 12:15. Free.

MAX GOLDBERG—Jazz. Comras Mall, Bronx, at 7:30. Free.

STEVE LANE—Jazz. Fort Independence Park, Bronx, at 7:30. Free.

Tuesday, August 31

KATHRYN GAMBERONI, soprano/**DALE JOHNSON,** pianist. Vivaldi, Debussy, Argento. Trinity Church, Broadway at Wall St., at 12:45. Free.

MEDITERRANEAN CABARET—Music and dance with the Music Group from Noga and the Tzahala Israeli Dancers. 72nd St. Naumburg Bandshell, Central Park, at 7:30. (Rain date, 9/7.) Free.

PARIS KERN, folk singer. Citicorp Atrium at 6. Free.

EVELYN BRICKEY—Jazz. City Hall steps, between Park Row and Broadway, at noon. Free.

WERNER HECKMANN AND HIS ROYAL BAVARIANS—Alpine entertainment. Fort Tryon Park playground, Broadway and Dyckman St., at 7. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Robert DeCormier conducts open readings of Mozart works, including the Grand Mass in C minor and the Missa Brevis in F. CAMI Hall, 165 W. 57th St. (972-0113), at 7:30. $4, includes refreshments, scores. Final sing of the season.

BROOKLYN BACH FESTIVAL—Vocal and instrumental music, including Brandenburg Concerto No. 5, Cantatas Nos. 202, 55, 56. First Unitarian Church Chapel, Pierrepont St. at Monroe Pl., Brooklyn Heights, at 8. $6.

Wednesday, September 1

HOWARD JOHNSON AND GRAVITY/OLIVER LAKE AND JUMP UP/CHICO FREEMAN QUINTET—"Recent Developments in Jazz," part of the Greenwich Village Jazz Festival. NYU Loeb Student Center, 466 La Guardia Pl., at 7:30. $8.

MEXICAN FESTIVAL/ELWOOD BUNN, and country-western square-dance party. Dancers, singers, musicians. Bell Plaza, Sixth Ave. and 41st-42nd Sts., at noon. Free.

SMITH STREET SOCIETY—Dixie comedy. World Trade Center Plaza at 12:15. Free.

Thursday, September 2

CHRISTOPHER KABALA, pianist. Haydn, Chopin. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

THE WINNER'S SHOW—First-place winner of the New York City Bluegrass Band Contest. South Street Seaport at 8. $5.

JOEL KAYE AND THE NEW YORK NEOPHONIC ORCHESTRA—Jazz. Bryant Park, 40th-42nd Sts., Fifth-Sixth Aves., at 12:15. Free.

EDDIE PRESTON—Entertainment music. City Hall steps, between Park Row and Broadway, at noon. Free.

RUDOLFO ALCHOURRON AND HIS "SOUTHERN EXPOSURE" SEXTET—Latin music. Bethune Houses Courtyard, W. 157th St. and Amsterdam Ave., at 6:30. Free.

LYNN WELCHMAN—Jazz. Port Authority Bus Terminal, main floor, north wing, Eighth Ave. and 41st St., at 4. Free.

CREMONA STRING QUARTET—Beethoven and Stravinsky. Community United Methodist Church garden, 35th Ave. and 82nd St., Jackson Heights, Queens, at 7. $2, $3.

LUCILLE BEER, mezzo-soprano/**JULIAN RODESCU,** cellist/**BRIAN SALESKY,** pianist. Purcell, Bach, Brahms, Fauré, Britten. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

RAY RAPETTI—Jazz. P.S. 71, Hobart and Jarvis Aves., Bronx, at 7:30. Free.

Friday, September 3

TOM BRIGGS WITH THE ESTHER BLUE QUARTET—Jazz. Bryant Park, 40th-42nd Sts., Fifth-Sixth Aves., at noon. Free.

THE MAMAS AND THE PAPAS—Rock music. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $11.75.

Saturday, September 4

EL GRAN COMBO—Salsa. Oscar D'Leon, Johnny Ventura, Willie Colon, Hector Lavoe. Madison Square Garden at 8. $8.50-$16.50.

EMMYLOU HARRIS—Country/pop singer. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 6:30 and 10:30. $11.75, $12.75.

WATERLOO VILLAGE FESTIVAL—Marian McPartland Trio, Dick Wellstood and orchestra. Stanhope, N.J. (201-347-4700), at 8:30. $8, $10.

Sunday, September 5

NAUMBURG SYMPHONY ORCHESTRA, Jens Nygaard conductor; pianist Ruth Laredo. Beethoven's Symphony No. 6, "Pastoral"; Rachmaninoff's *Capriccio Bohemien* and *Rhapsody on a Theme of Paganini.* Damrosch Park, Lincoln Center, at 8. Free.

LINDA HUDES POWER TRIO—Creative Time Art on the Beach, Battery Park City Landfill, Gate 19, Chambers and West Sts., at 6:30. $3.

LEE ERWIN, organist. Bach, Waller, Gershwin, others. All Saints' Church, Madison Ave. and 129th St., at 2:30. Free.

WALTER BISHOP JR. AND FRIENDS—Jazz vespers. St. Peter's Church, Lexington Ave. and 54th St., at 7. Offering.

LABOR DAY SPECTACULAR—The Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4 donation.

LUCILLE BEER, others. At 4. See 9/2.

SEUFFERT BAND, George F. Seuffert conducting. Forest Park Music Grove, Queens, at 3. Free.

Monday, September 6

JAMES R. LAWSON, carillonneur. Recital for Labor Day. Riverside Church, the Drive at 122nd St., at noon. Free.

BROTHERHOOD/SAM JACOB—Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx, at 3. Free.

ORLANDO MARIN—Jazz. Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx, at 5:30. Free.

Tuesday, September 7

DONNA NEWMAN, soprano, and pianist Linda Hall. Works of Bachlet, Brahms, Strauss, Bernstein, others. With fashion color slides and photo exhibit. Merkin Concert Hall, 129 W. 67th St. (362-8060), at 8. $6.

NICHOLAS UNDERHILL, pianist. Bach, Beethoven, Berg. Trinity Church, Broadway at Wall St., at 12:45. Free.

DICK RAYMOND—Stage music. City Hall steps, between Park Row and Broadway, at noon. Free.

Wednesday, September 8

MUSIC TODAY, Gerard Schwarz conductor. Grainger's *Spoon River* and *The Power of Love;* Thorne's *From the Dying Earth,* Berg's Chamber Concerto, and Leonard Rosenman's *Chamber Music Five* (N.Y. premiere). Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8060), at 8. $7.

CAROLINE STOESSINGER, pianist/**ELIZABETH COSS,** soprano/**COMPOSERS STRING QUARTET** Dvorak program: Piano Quintets Op. 81 and 87; *Liebeslieder.* 92nd Street Y at 8. $3.50-$7.

MARCO RIZO ORCHESTRA—Latin American sounds. World Trade Center Plaza at 12:15. Free.

Thursday, September 9

JOHNNY MATHIS, with Jeannine Burnier. First of four concerts. Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 8. $15-$22.50.

JEFFREY KRIEGER, cellist/**ALEXANDER FARKAS,** pianist. Bach, Stravinsky, Chopin. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

STEVE GROVES—Jazz. City Hall steps, between Broadway and Park Row, at noon. Free.

SHELLY GORDON—Port Authority Bus Terminal, Eighth Ave. and 41st St., main floor north wing, at 4. Free.

LUCILLE BEER, mezzo-soprano/**JULIAN RODESCU,** cellist/**BRIAN SALESKY,** pianist. Schubert, Schumann, Liszt, Cassado, Bloch, Rossini, Donizetti. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Friday, September 10

JOHNNY MATHIS—See 9/9.

DAVID DEVEAU, pianist. Haydn, Schumann, Schoenberg, Liszt. Alice Tully Hall at 8. $5-$7.

DINOS CONSTANTINIDES, violinist-composer/**MICHAEL RICKMAN,** pianist. Ives, Krenek, Constantinides, Hadzidakis, Theodorakis. Lincoln Center Library at 4. Free.

Opera

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 9/5: Gilbert and Sullivan's *H.M.S. Pinafore.* 9/8-26: Herbert's *The Red Mill.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

OPERATIC CONCERT—Scenes in costume, performed by Republic Artists. Damrosch Park, Lincoln Center. 9/5, 9/12 at 1:30. Free.

Dance

ALVIN AILEY REPERTORY ENSEMBLE—Riverside Dance Festival. 9/8-12 at 8, 9/11 and 12 also at 2. Premieres by Fred Benjamin and Ze'eva Cohen, 9/8 and 9; premiere by Loris Anthony Beckles, 9/10. Also repertory works. Riverside Church, the Drive at 120th St. (864-2929). $6.

DANIEL EZRALOW/DAVID PARSONS—Program of their choreography. DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 8/30, 31, at 8. $5.

MEDITERRANEAN CABARET—See Concerts, above, 8/31.

MEXICAN FESTIVAL—Dancers, singers, musicians. Also Elwood Bunn and a country-western square-dance party. Bell Plaza, Sixth Ave. and 40th-41st St. 9/1 at noon. Free.

PRINCETON BALLET—Program includes Balanchine's *Stars and Stripes* and Bournonville's *Napoli.* Waterloo Village Festival, Stanhope, N.J. (201-347-4700). 9/5 at 3. $4.

OTHER EVENTS

Happenings

A PAIR OF VILLAGE EVENTS, one an annual, the other a first. The Washington Square Outdoor Art Exhibit, although it seems to be shrinking geographically, will bring together 500-some artists for three weekends, morning to dusk and a bit longer, 9/4-6, 11-12, and 18-19. Painters, sculptors, sketchers, craftsmen, will set up from 13th St. at Fifth Ave. and University Pl., south to 8th St., down University east of the park, through Bobkin Lane, to W. 3rd and Thompson, south on La Guardia to Bleecker, and more crafts southward to Houston. . . The Greenwich Village Jazz Festival, 8/30-9/6, begins with a concert in Washington Square Park (see Music and Dance, page 92), and includes plenty of jazz sounds and talk at such clubs as Sweet Basil, the Village Gate, and Seventh Ave. South. Also, films at the Bleecker St. Cinema and free music, poetry, author-critic panels at Brentano's on E. 8th St. Late-night jam sessions 8/30-9/5 at five clubs. The Village Gate is selling festival passes that offer discount tickets. Phone 982-9292 for information on events and tickets.

LABOR DAY STREET FAIR— 9/5, noon-7, on 42nd St. between Ninth and Tenth Aves.—that's the smartened-up Theatre Row block. It's all free, except for what you buy from the vendors. For and by N.Y.'s working people—that's most of us—it offers a program all day by such groups as the Bread and Puppet Theater, the Widespread Depression Jazz Orchestra, Josh White Jr., the *One Mo' Time* cast, and the Harp Band. Also, films on the labor movement, a health fair, and workshops in yoga, self-defense, aerobics, bike safety, and more.

ENCORE—The Golden Jubilee show at Radio City Music Hall, thru 9/6. Sixth Ave. and 50th St. (757-3100). Daily except Thurs. at 2:30 and 8. $14.75, $17.75.

AMERICAN ARTS AND CRAFTS ALLIANCE FESTIVAL— The West Side extravaganza is set for Labor Day weekend, all three days, and continues on Sat., 9/11; open 10-6:30 each day. Booths and tables range along Columbus Ave. between 77th and 81st Sts., and on 81st St. from Columbus Ave. to C.P.W. You'll find handmade sheepskin clothing, leather and textiles, pottery and glass and silver, candles and jewelry, wooden and limoges pieces by craftsmen-artists from all over.

OUT-OF-MANHATTAN, END-OF-SUMMER— The West Point Parachute Jump Team, a 4th of July hit at Coney Island, returns 9/4, 5, and 6 to do its stuff on summer's last weekend. They'll perform several fancy maneuvers, from 1:30 to 2 . . . Historic Richmondtown on Staten Island is hosting its annual Richmond County Fair 9/4 and 5, 10 a.m.-9 p.m. Contests in horticulture, cow-chip throwing, frog jumping, hollering, lend nostalgic airs, and there'll be old-fashioned games and attractions. Much to eat, too—of the down-home homemade variety. Square dancing, dog-handling, Model-A Fords, and a hot-air balloon to gawk at. $3 adults, $1 for children and seniors. Phone 667-0900 for directions. . . A bit farther afield: The Woodstock Arts and Crafts Festival is actually in New Paltz, N.Y., at the Ulster County Fairgrounds, 9/3-6; noon-7, Fri.; 10/6 on Sat. and Sun.; 10-5 Labor Day. $3 adults, $2 seniors, free for children under 12. 200 craftsmen in a juried exhibition-sale, plus demonstrations in almost all of the crafts. Food, music, children's fun too.

OTHER WORDS— The Tale Bearers are back again, in a series of storytelling performances at St. Peter's Church in Citicorp, Lexington Ave. and 54th St. They appear at 7 each Wed. in Sept., and the first title is "The Ordinary and the Fabulous: *tales from many* lands and stories about stories," told by Jody Moore, Tom White, and Trudy Betcher. There's a $3 donation requested. . . Howard Goldberg, who guides the Adventure on a Shoestring adventures, will talk about the city in the fall, and how to enjoy it for not much money. 9/2 at both 5:30 and 7, at the Willkie Memorial Building, 20 W. 40th St. $4.50 (265-2663).

INTREPID— The venerable aircraft carrier, now a museum, is berthed on the Hudson at W. 46th St. See listing under "Museums," page 90 for details.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

EXHIBITS TO NOTE— Rare puppets, some from the Orient, are sojourning at the Williamsburgh Bank, 345 E. 86th St. Clowns, historic characters, and the favorite Punch and Judy are receiving visitors young and old through September, on bank days 9 to 5, to 7 Thurs. Leonard Suib, who directs the Puppet Playhouse of the Asphalt Green Fireboat House in the neighborhood, is in charge, and expects to open a puppet workshop come September. . . Continuing through 9/25 at the Municipal Art Society's Urban Center, Madison Ave. and 51st St., two shows on city architecture. "Culture Stations" shows models, photographs, and renderings by the design teams who hope to improve the aesthetics of some of the subway stations that serve such culture spots as Cooper Union and the museums. The restoration and rebuilding of St. Ann and the Holy Trinity, St. Luke's in the Fields, and St. Mark's in the Bowery are seen in photographs, models, and drawings. . . The Cavalcade of American Comics is up through 9/9, at Lever House, Park Ave. and 54th St., weekdays 10-5. Posters, lithographs, silkscreen prints, historic color comics like "Krazy Kat," "Andy Gump," and "Buster Brown." From noon-2 weekdays, some of today's cartoonists will be on hand to show-and-tell.

Tours

EAST SIXTIES, "Mansions and Clubhouses." Tour with the Museum of the City of New York (534-1762). 9/5, meet at 1:30, at Hunter College, Park Ave. between 68th and 69th Sts. $5.

CENTRAL PARK TOUR—"*Praying Mantis and Lady* Bugs," a summer insect walk in the Ramble. 9/5 at 2, meet at Belvedere Castle, 79th St., south of the Great Lawn. Free.

CITY HALL AND ENVIRONS—8/30, 6-8; *meet in* front of Woolworth Bldg., Broadway and Park. Pl. Small Journeys (533-6342). $5.

SLOANE HOUSE Y—Walking tours from the Y, 356 W. 34th St. (760-5850). 8/30 at 6: Chinatown/Little Italy. 8/31 at 10 a.m.: SoHo; at 1: Chinatown/Little Italy. 9/1 at noon: Greenwich Village. 9/2 at noon: SoHo; at 6: Chinatown/Little Italy. 9/3 at noon: Lower Manhattan/Wall St. 9/4 at noon: Greenwich Village/Washington Square. 9/5: Lower East Side brunch and Orchard St. $1 each tour.

FIELD TRIPS, with wild foods in mind. Walk from noon to 5 with Steven Brill and learn about plants you never knew existed. You can take home what you find along the way, and learn how to use it at home. 9/4, Manhattan's Inwood Park. Phone for directions and details (291-6825). $15.

REGULARLY SCHEDULED TOURS—Forage for your food, in nature walks with Madeline Greenberg, to identify and gather wild foods. Sun. day trips, $7 (674-8742). . . Harlem Spirituals (944-9110). Every Sun., includes a worship service and sightseeing. $22. Reservations a must. . . Greenwich Village. Every day at 11 and 2, by reservation only (226-1426). $5. . . Downtown Walk, from 127 John St., Mon-Fri. at 10; $10. . . Gracie Mansion, our mayor's official home since 1942. By appt.; phone 566-4075. . . Grand Central Terminal, with Municipal Art Society. Wed. at 12:30, meet at Chemical Bank below Kodak sign. Free. . . Lincoln Center. Daily 1-hour tours, 10-5; every half hour in morning, hourly in afternoon (877-1800, ext. 512). From tour desk, concourse level. $4.75, students/seniors $3.75, children $2.65. . . Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). Each Thurs. at 11 a.m.: Oakland Lake walks. Sat. at 1: Woodland walk. $1. . . Snug Harbor Cultural Center, Richmond Terrace and Snug Harbor Rd., S.I. (448-2500). Sun. at 2 from Administration Bldg. Visits to National Landmark buildings. $2, children $1. . . Garden tours at Wave Hill, Independence Ave. and 252nd St., Bronx (549-2055). Every Sun. at 2:15; meet at the greenhouse. Weekend gate adm.: $2, seniors $1, under 14 free. Tour, free.

Sports

TENNIS—The U.S. Open, 8/31-9/12, at USTA National Tennis Center, Flushing Meadow (271-5100). The top U.S. event, with John McEnroe and Tracy Austin defending their '81 titles, and Connors, Navratilova, Vilas, Evert, and more hot on the trail. Day and night matches daily thru 9/9, $8-$20. Days only, 9/10 ($25), and the final weekend, which is sold out.

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (672-3000), $2-$7. 8/30, 31, 9/1 at 7:35, vs. Houston. 9/3 at 8:05, 9/4 at 7:35, 9/5 at 1:35, vs. Cincinnati. Away thru 9/16. . . **N.Y. Yankees,** at Yankee Stadium (293-4300), Bronx. $1.50-$8.50. Away thru 9/5. 9/6 at 2, 9/7, 9/8 at 8, vs. Baltimore.

FOOTBALL—Giants at Giants Stadium, Meadowlands, E. Rutherford, N.J. (201-935-8222). $11-$14. *Home season opener:* 9/12 at 1, vs. *Atlanta. (Note:* the season is a reported sell-out.). . . **Jets**, at Shea Stadium, Flushing (421-6600). $10-$14. Pre-season home game: 9/4 at 8, at Giants Stadium: vs. Denver; $10. Regular-season home opener: 9/12 at 4, vs. Miami.

FIFTH AVENUE MILE—Second annual Roadrunners' event, with Sydney Maree competing to defend his title. 9/4, begins at 5 p.m. at 82nd St. and Fifth Ave., ends at 62nd St.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. $7, $12. Ticket info: 265-8600. Playoff schedule not definite at press time.

WRESTLING—All-star pro matches. Madison Square Garden (564-4400), 8/30 at 8:30. $5-$10.

RACING—Belmont Park re-opens 9/1. . . Roosevelt Raceway, Westbury, L.I. Trotting races ex. Sun.; post time at 8. $2.25, $3.25 (516-222-2000).

Children

FAMILY WEEKEND, at the New York Botanical Garden, Bronx (220-8790). Arts and crafts exhibits and demonstrations, tours, plant sale, puppet shows, magician, lots of entertainers. 9/4-6, 10-5. Free, except for parking and admission to the Conservatory.

STORIES AND MORE STORIES, with Diane Wolkstein. "Entertaining fairytales with a castle or two." *Central Park, Belvedere Castle at 79th St. south of* the Great Lawn. 9/5 at 1. Free.

LITTLE MOOFY PUPPETOIDS PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. O. Henry Pizzeria, Sixth Ave. and W. 4th St. (691-8930, 242-2003). Sat. at 1. $3.

DONNELL LIBRARY, 20 W. 53rd St. (621-0636). Free films Tues. at 1:30. Stories Thurs. at 2:30.

STORYTELLING, every Sat. at 11 a.m. Central Park at the Hans Christian Andersen statue, the model-boat pond, near Fifth Ave. and 72nd St. 9/4: Diane Wolkstein relates Andersen's "The Emperor's New Clothes." Free.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. Sat. at 2:30. $4 (reservations required; all adults must be with a child).

CHILDREN'S "NIGHTCLUB" REVUE—"Youngstars," a showcase with children from TV, Broadway, *etc. At Something Different,* 1488 *First Ave. near* 78th St. (570-6666). Wed. at 7, Sat. at 7, Sun. at 5:30. $4 minimum, $2 cover.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In Children's Bookshop: Storytime every Sat. and Sun. at 3.

TAKING OVER?—Child-parent exhibit and treasure hunt, based on 11 "pest" plants that have invaded Wave Hill territory. See the exhibit, then go out and identify the pests. Wave Hill, 252nd St. and Independence Ave., Riverdale, Bronx (549-2055). 8/30, 31, 10-4:30; Children under 14, free; adults, $2 *weekends only.*

BROOKLYN MUSEUM—Eastern Parkway, Brooklyn (638-5000). Wed.-Sat. 10-5; Sun. noon-5; holidays 1-5. Adm. by contribution.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues. 10-5. Free. Workshops, library, learning exhibits; daily special activities.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). 8/30-9/2, 1-4; 9/3, closed. From 9/4, new hours: Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. *Special exhibit: Once Upon an Island, highlighting* four of the ethnic groups that settled here. . . 9/4 at 1:30, kids can play the Egyptian Stick Game. . . 9/5 at 1:30: "A Tale of a Hug and a Bridge," participation program to include deaf and hearing - impaired children.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: Tennessee corn soup, grilled salmon potlach style, roast loin of lamb. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4:00. Ent. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed whole fish. Res. sug. Open daily 11:30-10. **(I)** MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4:00. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TWO ELEVEN—211 W. Broadway, at Franklin St., 925-7202. Casual. American-Nouvelle. Spcls: insalata di mare, cucumber soup, steak au poivre, filet of sole grenobloise. Res. sug. Open daily noon-2 a.m. **(I).** AE.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

ASTI—13 E. 12th St., 741-9105. Arias by staff and diners. Casual. Italian. Res. sug. D only Tues.-Thurs. & Sun. 5-1 a.m., Fri.-Sat. to 1:30. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11, Sat. to midnight, Sun. 1-10. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2-hr. parking. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5-midnight, Thurs. to 2 a.m., Fri.-Sat. 4-4 a.m., Sun. 4-2. Dancing and ent. Thurs-Sun. **(I)** AE, MC, V.

LA FROMAGERIE—63 Carmine St., at Seventh Ave. S., 242-7755. Casual. International. Spcls: cheese souffle, shrimp roquefort with mustard fruits, oysters with caviar and champagne sauce, veal with chanterelle mushrooms. Res. sug. L Tues.-Sat. 6-11:30, Sun. to 10. Br Sun. noon-4. Closed Mon. **(M)** AE, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: baked tilefish, veal alla Borgia, chicken Valdostana. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: sautéed shrimp with mango sauce, rack of lamb for two. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. American-Nouvelle. Spcls: roquefort beignets with apple purée, chicken with two mustards, grilled marinated quail with fresh sage. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight, Sun. 5-10. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(I)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

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BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: seafood platter, lemon sole florentine, soft shell crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(I-M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JEANNE'S—305 E. 41st St., 370-9555. Dress opt. Continental. Spcls: bouillabaisse, rainbow pasta, suprême of stuffed chicken. Res. sug. L Mon.-Sat. 11:30-2:30. D daily 6-11. Early bird D 6-7. Br Sun. noon-3. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA COUPOLE—2 Park Ave., at 32nd St., 696-0100. Casual. French brasserie. Spcls: cassoulet, choucroute, steak au poivre. L Mon.-Fri. noon-4. D daily 6-2 a.m. **(M)** AE, CB, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. during August. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHALIMAR—39 E. 29th St., 889-1977/684-8327. Casual. Indian-Pakistani. Spcls: chicken tandoori, chicken karahai kebab, fish masala. Res. sug. Open daily noon-midnight. Complete L & D. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nou-

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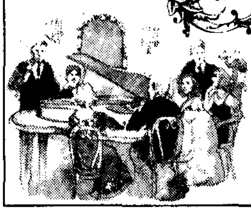

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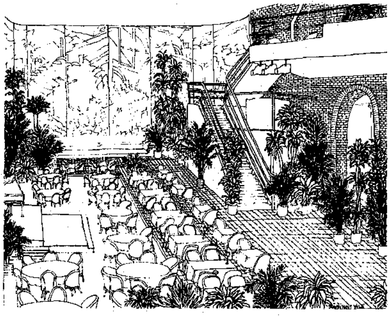

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velle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-11. Pianist Mon.-Fri. 5-11:30. Closed Sat.-Sun. thru 9/5. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—** 246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Sun.-Thurs. 4-9, Fri.-Sat. 4-11 p.m. **(I-M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9. Complete L & D. Closed Sat.-Sun. thru Labor Day. **(I)** AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scalloppine francaise. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., at 19th St., 989-9225. Casual. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, live lobster tank. Res. sug. Open daily noon-midnight. **(I-M)** AE, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

RESTAURANTE EL ESPANOL—318 W. 23rd St., 691-0529. Casual. Spanish-Mexican. Spcls: trout nabarra, paella, seafood in green or garlic sauce. Res. sug. Open daily noon-midnight. Pianist Fri. & Sat. **(I-M)** AE, CB, DC.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-10, Fri. to 11:30, Sat. to midnight. Complete D 5-10. Music Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Casual. Continental. Spcls: tortellini, boneless roast duckling, steak au poivre. Res. sug. L Tues.-Sat. 11:30-2:30, Sun. noon-2:30. D Mon.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. to 10:30. Pianist Jorge Rios nightly. Private parties. **(M)** AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. 3:30-11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. D Sun. 5-11. **(I)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

DOSANKO—135 E. 45th St., 697-2967. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-9:30, Sat. noon-8. Closed Sun. **(I)** No Credit Cards

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Casual. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed thru 9/7. **(M)** AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual. Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Fri. 5:30-11, Sat. to 10. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30. Complete L. Closed Sat.-Sun. thru Labor Day. **(M-E)** AE, CB, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L

Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10. Complete L & D. Closed Sat.-Sun. thru Labor Day. **(M)**
AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed thru 9/6. **(M)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, médaillons de veau aux girolles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed thru 9/8. **(E)** AE, CB, DC.

MAHARLIKA—556 Fifth Ave., bet. 45th & 46th Sts., 575-7802. Casual. Phillipine. Spcls: chicken & pork adobo, sizzling bangus, bifstik Filipino. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-1 a.m. Ent. Closed Sat. & Sun. thru Labor Day. **(M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)**
AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: *angel hair. Res. nec.* L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)**
AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)**
AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)**
AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)**
AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)**
AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, *tangy spicy pheasant, sizzling scallops.* Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. Closed thru 9/10. **(M)** AE, CB, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)**
AE, CB, DC, MC, V.

TAKESUSHI—71 Vanderbilt Ave., bet. 45th & 46th Sts., 867-5120. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. 1-8. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade *pastry & ice-cream, cappuccino.* L *Mon.-Sat.* 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** *Jacket required. Continental-*nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)**
AE, CB, DC, MC, V.

ARAGAWA—36 W. 56th St., 541-5137 Jacket required. Continental-American. Spcls: steak, veal chops, lamb chops. Res. nec. L Mon.-Sat. 11-3. D Mon.-Sat. 5-11. Closed Sun. **(E)** AE, DC, MC, V.

ARTHUR'S—44 W. 56th St., 581-9765. Casual. Continental-American. Spcls: steak, lobster. L Mon.-Sat. 11:30-3. D Mon. 4-8, Tues.-Sat. 4-midnight. Complete D. Singing waiters and waitresses. Ent. nightly from 5:30. No min. or cover. Parties. Closed Sun. **(I)**
AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Summer outdoor garden. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-12:30 a.m., Fri.-Sat. to 1:30, Sun. 2-12:30 *a.m.* **(M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

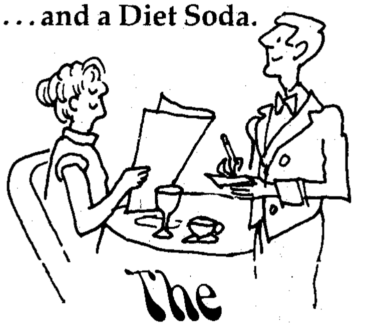
CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)**
AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)**
No Credit Cards.

DI PINTO DI BLU—54 W. 45th St., 840-1284, 997-9112. Casual. Continental-Northern Italian. Spcls: hot antipasto, deplumé de veau, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4-10. Reduced parking after 5 p.m. Closed Sat.-Sun. **(M)**
AE, CB, DC, MC, V.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange

*Waiter as my appetizer
I'll have Tortellini and Cream,
my entree Mignon au Poivre
with Fried Zucchini Sticks,
and for dessert
Chocolate Chip Cake
. . . and a Diet Soda.*



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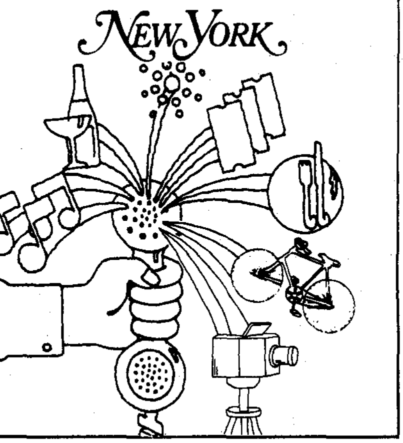

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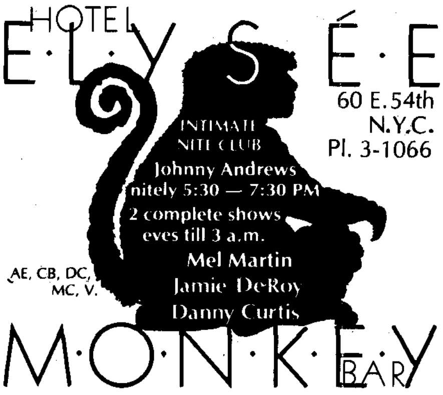

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steak, blossom flounder. Res. nec. L daily noon-3. D daily 3-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Tues.-Sat. noon-2:30. D Tues.-Sat. 3-11:30. Pre-theater D 5-9. Closed thru 9/14. **(M).** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shell crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. Complete L & D. **(I-M)** AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1-2 hrs. later. **(I-M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IL GATTOPARDO—45/49 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I-M)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. thru Labor Day. Closed Sun. **(I)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. Closed thru 9/7. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouilli, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7-11:30. **(M-E)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-3. After-theater S Mon.-Sat. to 12:30, Sun. to 11. Parties. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIX'S—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Fri. noon-midnight thru Labor Day. **(E)** AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Casual. American-Continental. Spcls: USDA prime shell steak, rack of lamb, veal scaloppine. Res. sug. D Tues.-Sun. 5-11:30. S 11:30-1. Cabaret Tues.-Sun. Closed Mon. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

BEEFSTEAK CHARLIE'S—968 Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Sun.-Wed. 3:30-10, Thurs. to 10:30, Fri.-Sat. to midnight. **(I)** AE, DC, MC, V.

RESTAURANT DIRECTORY

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

DA CESARE—151 E. 60th St., 838-7995. Jacket required. Italian. Spcls: pappardelle alla messalina, carrie di vitello alla Cesare, pollo alla lucullo. Res. sug. Open Mon.-Thurs. noon-10:30, Fri.-Sat. to 11:30. Guitarist Tues.-Sat. *Private parties. Closed Sun.* **(M)** AE, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed *mixed* vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-*midnight, Sun. to 10 p.m. Complete L & D. Private* parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA ESPANA—130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(M)** MC, V.

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RESTAURANT DIRECTORY

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-2333. Jacket & tie required. French. Spcls: presse de sole Frères Troisgros, chausson de grenouille au cresson, filet d'agneau en croûte. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D daily 7-11. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Sat. noon-3. D daily 6-11. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Continental. Spcls: marinated leg of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Tues.-Thurs. 5-11, Fri.-Sun. to midnight. Private parties. **(M)** AE, MC, V.

BISTRO DO BRASIL—1371 First Ave., at 74th St., 734-8318. Casual. Brasilian. Spcls: feijoada, camaroa à paulista. Res. sug. L daily noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist Fri.-Sun. **(M)** AE, DC.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M-E)** AE, DC, MC, V.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, bouillabaisse, cotelettes d'agneau Provencal. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed thru 9/20. **(E)** No Credit Cards.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist Fri.-Sat. **(M-E)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon.-Fri. 5-midnight, Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: terrine of chicken & vegetables, soft shell crabs, cote de boeuf with marrow sauce. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

RESTAURANT DIRECTORY

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RASCALS—1284 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 *a.m.*-4 *a.m.* Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, *Sun.-Mon. to* 11. Br *Sun. noon*-3:30. *Pianist nightly* & Br. **(M)** AE, CB, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. *Formal. Continental.* Spcls: *pasta,* fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

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ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. Br Sat. noon-3, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, fresh fish daily. L daily noon-5. D daily 5-midnight. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

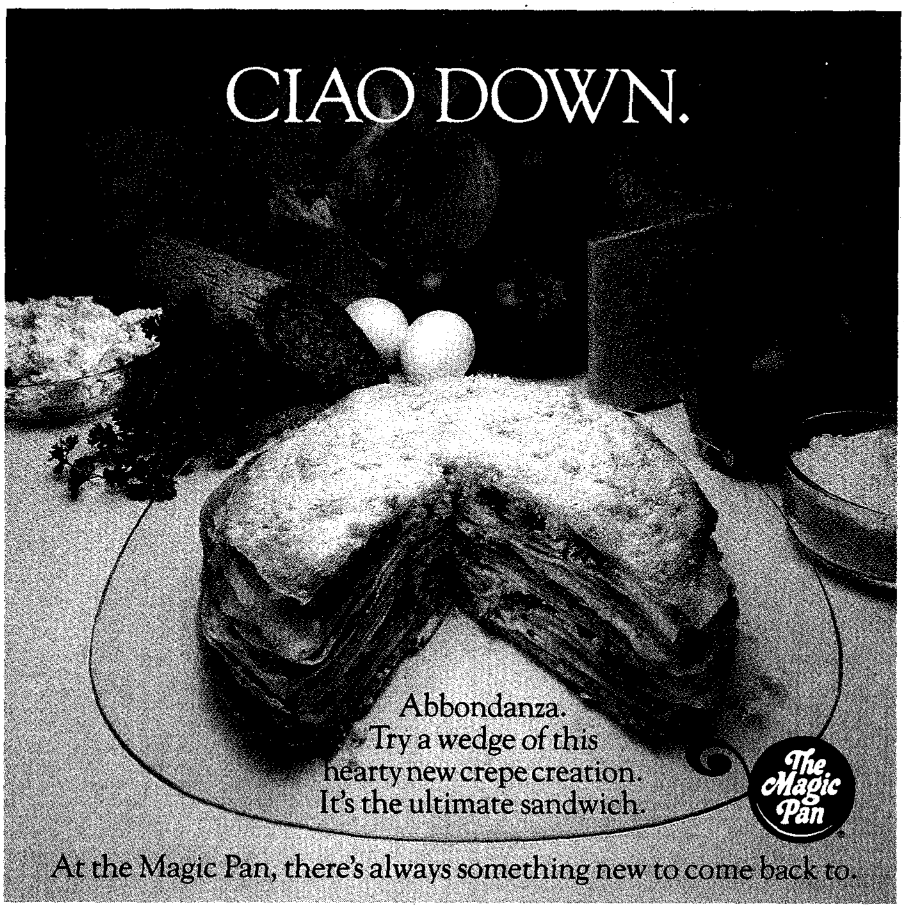
PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried sparerib with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, *Sun. from 3. Complete L & D.* **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

TAVERN ON THE GREEN—67th St. & C.P.W., 873-3200. Casual. Continental. Spcl: veal piccata.



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THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. **(E)** AE, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. **Bay Ridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

LISANNE—448 Atlantic Ave., bet. Nevins & Bond Sts., 237-2271. Casual. French. Spcls: poached salmon with sorrel sauce, veal chop with morels, cornish hen stuffed with zucchini & cheese. Res. nec. D Tues.-Sat. 6-10:30, Sun. 4-10. Closed Mon. **(M)** MC, V.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOMMASO'S RESTAURANT—1464 86th St., 236-9883. Casual. Continental-Italian. Spcl: coniglio piccante con polenta. Res. sug. D Tues.-Thurs. 4-11, Fri.-Sat. to 1 a.m., Sun. noon-10. Closed Mon. **(I-M)** AE, CB, DC.

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

SUSHI KAZU—Flushing, 41-32 Main St., 939-4004. Japanese. Tatami room. Sushi bar. Spcl: shabu shabu. D Mon.-Tues., Thurs.-Fri. 5-11, Sat. noon-11, Sun. noon-10. Complete D. Free parking. Closed Wed. **(I-M)** AE, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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V	Visa

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Pop/Jazz

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ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 9/3, 4, The Bob Cunningham Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 8/31-9/5, Art Farmer Quartet. 9/6, Monty Waters, Mike Freeman. 9/7-12, Emily Remler. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 9/3, 4, Jorma Kaukoner. 9/9, The Blasters. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Tues., at 9, 10, & 11, The Arvel Shaw Trio. Blues singer Alberta Hunter returns, Wed.-Sat. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 9/4, Skyline with Tony Trischka. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 9/5, Warne Marsh Quartet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 8/31-9/5, Nat Adderly & Sonny Fortune Quintet, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 9/1, John Hammond. 9/2, Sal Ritz & The Back-Street Band. 9/3, 4, Maria Muldaur. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 8/30, 9/6, Bob Cunningham and Bross Townsend. 8/31, 9/1, Connie James. 9/2-4, Jo Grinage with Joe Knight. 9/5, Andy Bey. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, The Nabil Totah Trio with Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, Kitt & Mike Moran. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** 8/30, Arthur Siegel. 8/31, Those Gennaro Sisters. 9/2, James Humphrey. 9/4, Billy Scott. 9/7, Julie Davidson. 9/8, 9, The Outcasts. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Judd Woldin Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 8/30, J. C. Robins Band. 9/1, Tony Coniff; Don Perry Band. No credit cards.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 8/31-9/4, pianist Hank Jones with Victor Gaskin on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 8/30, 31, Ronnie Mathews Quartet with Ray Drummond, Frank Foster, Al Foster. 9/1-4, Reggie Workman & Top Shelf. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 9/4, song stylist Nancy Wilson, Tues.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 9/4, pianist Max Morath, two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. 9/7-25, Blossom Dearie. AE, DC, MC, V.

MUDD CLUB—77 White St., 227-7777. Multilevel floors for entertainment featuring live rock bands and performance art. No credit cards.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Tues.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. Tue.-Sun. at 8, *Singles,* a musical revue. 8/30-9/1, Chico Hamilton with Kathleen Adair & The Guitar Choir. 9/2, Henny Youngman. 9/3, 4, Dan Hicks. 9/5, Denny Morouse. Shows at 9:30 & midnight. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., David Ostwald's Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 8/30, Vog. 8/31, Pack Nine. 9/3, 4, Burning Spear. 9/6, Pedantics. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30, 11. 8/30, 9/6, Ed Palermo Big Band. 8/31, Vishnu and Safari East. 9/1, Gerardo Valez of Spyro Gyro and Friends. 9/2-5, The Seventh Avenue South All Stars featuring Ron Carter, Slide Hampton, Jimmy Heath, Art Taylor, Kenny Barron. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 8/30, Gibraltar. 8/31, Sandi Rose. 9/1, Extréme Unction. 9/2, Schreiner-Lapierre. 9/3, Sorrows. 9/4, Mode I.Q. AE, MC, V.

S.O.B.'s—204 Varick St., 243-4940. A new club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. AE, V.

STAR AND GARTER—105 W. 13th St., 242-3166. 8/30, 9/5, Lloyd Henderson. 8/31, 9/2, Steve Riccardilli Duo. 9/1, Steve Ash Duo. 9/3, 4, Mickey Bass Quartet. AE.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 8/30, Terri Lyne Carrington with Kenny Barron, Buster Williams, Ricky Ford, Jimmy Owens. 8/31-9/5, Archie Shepp Quintet. 9/6, Joanne Brackeen Trio. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 8/31-9/4, Ruth Waters sings Tues.-Sat., *at 10 & midnight. (Free parking!)* AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 8/31, The Vortex Dance Club with D.J. Tim Sommer. No credit cards

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 9/6, Sonora Poncena and Ray Barretto with Sonny Fortune. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30 & 1 a.m. 8/30, 9/6, Mel Lewis Big Band. 8/31-9/5, Arthur Blythe Quintet. 9/7-12, Mal Waldron All-Stars. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 8/30, 31, Dickey Myers. MC, V.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 8/30, Whiskey River Band. 8/31, Johnny Jake Band. 9/1, Rouge. 9/2, WideSpread Jazz Orchestra. 9/3, 4, John Lincoln Wright and The Sourmash Rev. 9/5, Middle of the Road. 9/6, Dixie Doughboys. 9/7, Blackwater. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 8/30, Buddy Guy & Junior Wells; Armadillo Brothers. 8/31, Brian Trottier. 9/1, Kinky Friedman. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment Wed.-Sat. at 10, by comedians Mel Martin and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., piano bar/magic with George Young and singer Pamela Smith. Thurs., Guy Davis. Fri.-Sat., Indian magician Iman. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 9/4, Bud Noble with the Noble Trio alternating with the Tommy Furtado Trio, nightly except Sun. 9/6-10/2, Joe Barone & Lilly Ann Carroll. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sat. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

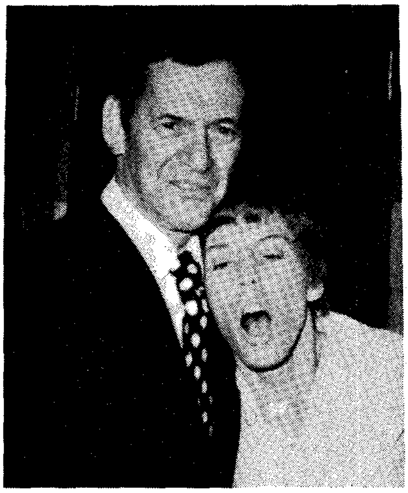
ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. *Dining and cheek-to-cheek dancing to Lee Wylie &* Bill Pollack, Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial new cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts. Nightly at 9:30 & 11:30. AE, CB, DC, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. *(in the Hotel Lexington).* 752-8080. *"A Night at the Movies"* with the Dance Dimension, nightly at 9:30 & midnight. Closed Mon. **Flamenco Suite:** An authen*tic Flamenco featuring dancers singers, and gui*tarists, from 9:30. AE, CB, DC, MC, V.



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Tony Randall

Tony Randall
National Campaign Chairman

THE MYASTHENIA GRAVIS FOUNDATION

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NIGHTLIFE

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. Thru 9/2 at 8:30, *Wasp*, a musical revue directed and choreographed by Phillip Polito, music and lyrics by Jay Kerr. 9/6-11 at 11, Roz Ryan. AE, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric new hideaway cafe/restaurant facing the Hudson River. Shows at 9:30 nightly, Fri. & Sat. 10 & midnight. AE, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, "*Live from Altoona....*" a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Every Tues.-Sun. at 9, Fri. & Sat. at 9 and midnight, "*Forbidden Broadway*", a musical comedy satire. AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's "*Broadway Follies*" in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 9/4, Panama Francis & The "Savoy Sultans", play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Thru 9/5, Caliente with the Aris San Quartet, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** "*That's Entertainment*" a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Restaurant/cabaret. 8/30, White Linen. 8/31, Jesse Paul. 9/1, Denise Schaefer. 9/3, Lee Truesdale. Mon.-Fri. at 9 and 11. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 9/5, Richard Rodney Bennett, his piano, his songs, every Wed.-Sat. from 9 to 1 a.m. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 9/18, jazz pianist Marian McPartland with Steve LaSpina on bass, Sun.-Thurs., 9:45 & 11:45. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Tues.-Sat. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Fri. 6:30-11:30. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Janina Serden. **Sybils:** Singer Michael Ester, Wed.-Sat., at 9:30 & 11:15, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. Janina Serden plays Wed. & Thurs. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Robin Halpin Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Ann Hampton Callaway entertaining Mon.-Sat. from 7:30-11:30. (Closed 9/3-6). **La Ronde:** Cabaret-show lounge, thru 9/4, The David Grayson Show, Mon.-Sat. at 10:30 and 12:30, and live dance music 9:30-2 a.m. 9/6-10/2, Billy Fellows returns. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Grill:** Thru 10/8, pianist-singer Kathleen Landis, Mon.-Fri. from 9-1 a.m. **Astor's:** Pianist Tommy Furtado, Mon.-Sat. 5:30-8:30. Disco from 8:30. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. AE, CB, DC, MC, V.

Background Music

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

DENNISES'—137 Franklin St., 925-7822. Continental restaurant. Mon., singer-guitarist Sheri Becker. Tues., Wed., Fri., pianist-singer Lily Lisk. Singer-guitarist Bob Horan takes over on Thurs. Music starts at 5:30. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. French restaurant with pianist John Bayless, music from 8 to midnight, Tues.-Sat. Closed Sun. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Mon.-Tues. from 7, singer-pianist Marian Taylor. Wed.-Sat. from 7, Nick Michaels. AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Indian restaurant with sitarist Dr. Shyam Yodh playing nightly from 6:30-10:30. AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Fri. & Sat., 10:30-2 a.m., pianist Jimmy Lyon. Sun.-Thurs. from 9-1, pianist-singer Peter Wright. AE, CB, DC, MC, V.

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Marcy Stein and Jimmy Hosbein. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 9/10, pianist-singer Adam Makowicz, Mon.-Fri., 9-midnight. AE, DC, MC, V.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 8/30, Biffy Tippens. 8/31, Julie Oliveri. 9/1, Helene Kelly. 9/2, Those Gennaro Sisters. 9/3, Nancy La Mott. 9/4, Karen Mason with Brian Lasser. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 8/31-9/3, 7-10, Dick Wellstood. 9/4, Jacki Byard. AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant with pianist Bill Halsey nightly from 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer April Chestner in lounge Wed.-Sat. from 7. AE, CB, DC, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.-Sat., 11:30 to closing. AE, DC.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9. Mon.-Tues. Andy Cahill. Wed.-Sun. Houston Allred. AE, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Arnold Nelson and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

ROYAL ROOST—154 W. 13th St., 255-3619. Continental restaurant with singer-pianist Danny Lanning playing Wed.-Sun. from 7:30-midnight. Midnight-Cabaret: 9/3, 4, Monona & Tran in *Women Aren't Always Ladies,* extra show 9/5 at 11 p.m. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Don Riddle at the piano, Thurs. 8:30-midnight, Fri.-Sat. 9-1 a.m. AE, DC, MC, V.

VILLAGE CORNER—Bleecker St. & LaGuardia Pl., 473-9762. Fri.-Tues., pianist Lance Hayward; Jim Roberts & Friends play Wed. & Thurs. AE, MC, V.

RADIO HIGHLIGHTS

Wed., Sept. 1

2:06/WQXR-AM/FM—Rossini: La Boutique Fantasque.

3:00/WNCN—Mozart: Oboe Qt in F (Feit, *Slovenian String Trio*).

WNYC—Pettersson: Violin Cto #2.

4:00/WNCN—Roussel: Sym #3 in g, Op. 42 (Cluytens).

5:06/WQXR-AM/FM—Gliere: Sym #3 in b.

6:00/WNCN—C. Stamitz: Oboe Qt in F, Op. 8, #3 (Pierlot, Jarry, Coursier, Tournus).

6:30/WNYC—Bolcom: Black Host (Albright, Hodkinson).

8:00/WNYC—Mendelssohn: Octet for Strings (I Musici).

8:06/WQXR-AM/FM—Nielsen: Sym #4.

9:00/WNCN—Bartok: Hungarian Folk Tunes (Szigeti, Bartok).

10:00/WNCN—Milhaud: 3 Sonnets on Texts by Jean Cassou (Veelo).

11:00/WNCN—Wolf: Morike-Lieder (Fischer-Dieskau, Richter).

WNYC—Bach: Cello Sonata in D (Navarra, Gerlin).

Thu., Sept. 2

2:06/WQXR-AM/FM—Balakirev: Russia.

3:00/WNCN—Mahler: Sym #4 in G: Das himmlische Leben (Mahler).

WNYC—Harrison: Elegaic Sym.

4:00/WNCN—Durey: Romance Without Words, Op. 21 (Petit).

5:00/WKCR—Opera Topics: 1982 American Opera Auditions.

WNCN—Haydn: Sym #48 in C "Maria Theresa" (Dorati).

5:06/WQXR-AM/FM—Ravel: Menuet Antique.

6:00/WNCN—Rachmaninov: Prelude in c-sharp, Op. 3, #2 (Berman).

6:30/WNYC—Harris: 3 Variations on a Theme (Emerson).

7:00/WNCN—Ponchielli: La Gioconda: Dance of the Hours (Karajan).

8:00/WNCN—Tartini: Cello Cto in D (Chiampan/Scimone).

WNYC—Bartok: Dance Suite (Solti).

8:06/WQXR-AM/FM—Dvorak: Sym #5 in F, Op. 76.

11:00/WNCN—Telemann: Flute & Continuo Sonata in d (Robison, Sanders).

WNYC—Tchaikovsky: Songs (N. & Z. Ghiaurov).

Fri., Sept. 3

2:06/WQXR-AM/FM—Purcell: The Old Bachelor: Suite.

3:00/WNCN—Beethoven: Octet for Winds in E-Flat, Op. 103 (Vienna Philharmonic Wind Group).

WNYC—David Del Tredici, composer.

4:00/WNCN—Haydn: Qt in C, Op. 76, #3 "Emperor" (Quartetto Italiano).

5:00/WNCN—Saint-Saens: Havanaise, Op. 83 (Ricci/Gamba).

5:06/WQXR-AM/FM—Meyerbeer: Le Prophete: Coronation March.

6:00/WNCN—Falla: Three-Cornered Hat: Spanish Dances (Ormandy).

6:30/WNYC—Wagner: Die Walkure: Ride of the Valkyries (Stokowski).

7:00/WNCN—Sibelius: Finlandia, Op. 26 (Beinum).

WNYC—1982 Wagner Festival: in Bayreuth, Germany: Lohengrin (Vogel, Hofmann, Armstrong, Roar, Connell, Weikl/Nelsson).

8:00/WNCN—Rameau: Dances (Melkus Ensemble).

8:06/WQXR-AM/FM—Schubert: Rosamunde: Ballet #1 in b.

9:06/WQXR-AM/FM—Prokofiev: Qt #2, Op. 92 (Greenhouse, Manhattan String Qt).

11:00/WNCN—R. Strauss: Lieder (Blegen, Katz).

WNYC—Music by Fripp & Eno, Tangerine Dream, Terje Rypdal, & others.

Sat., Sept. 4

10:00 a.m./WNCN—Haydn: Piano Sonata #7 in D (Buchbinder).

10:06 a.m./WQXR-AM/FM—Boieldieu: Harp Cto in C.

11:00 a.m./WNCN—Chopin: Rondo for 2 Pianos in C. Op. 73 (Ashkenazy).

1:00/WNCN—Schumann: Piano Cto in a, Op. 54 (Laredo/Akiyama).

2:06/WQXR-AM/FM—Puccini: Madama Butterfly.

3:00/WNYC—From Machaut to Mozart and Beyond.

4:00/WNCN—Delibes: La Source: Ballet Highlights (Maag).

5:00/WNCN—Ravel: Tzigane (Peinemann/Maag).

5:06/WQXR-AM/FM—Chopin: Polonaise #4 in c, Op. 40.

6:00/WNCN—Bruckner: Mass #2 in d (Norrington).

6:30/WQXR-AM/FM—Bach: Flute Cto in G.

7:00/WNCN—Glazounov: The Sea, Op. 28 (Provatorov).

8:06/WQXR-AM/FM—Franck: Qnt in f for Piano & Strings.

9:00/WNCN—Mozart: Divertimento #14 in B-Flat (Brymer).

9:06/WQXR-AM/FM—Haydn: Cello Cto in C (Yo-Yo Ma/Skrowaczewski).

11:00/WNYC—Music by Keith Jarrett, Vangelis, Zamla, Bowie, & others.

Sun., Sept. 5

10:00 a.m./WNCN—Torroba: Homenaje a la seguidilla. (A. Romero/Torroba).

10:06 a.m./WQXR-AM/FM—Saint-Saens: La Jeunesse d'Hercule, Op. 50.

1:00/WNCN—Bach: The Passion According to St. John (Gramm, Duvall/Foss).

3:00/WNCN—Satie: Gymnopedies (Ciccolini).

3:06/WQXR-AM/FM—Mozart: Piano Cto #22 in E-Flat (Ax/Leinsdorf).

4:00/WNCN—Various: Spanish Music of the 16th & 17th Centuries (Montserrat Benedictine Abbey).

5:00/WNCN—Schumann: Sym #2 in C (Mehta).

6:00/WNCN—Bartok: Rhapsody #1 for Violin & Piano (Szigeti, Bartok).

WNYC—John Cage: Highlights of the 13-hour Wall-to-Wall Cage Concert, recorded at Sym Space, March 1982.

7:00/WNCN—Bellini: La Sonnambula (Sutherland, Pavarotti, Ghiaurov/Bonynge).

7:06/WQXR-AM/FM—Brahms: Clarinet & Piano Sonata, Op. 120.

8:00/WNYC—Krzysztof Penderecki: De Natura Sonoris #1 (Ceccato).

8:06/WQXR-AM/FM—Gilbert & Sullivan: Trial by Jury; Ruddigore.

10:00/WNYC—Haydn: Trio in D for Flute, Cello & Piano (Martin, Satz, R. Harbison, Phillips, Brey, Eddy, Auer, Cooper, Oppens, Schachter, Cooper).

Mon., Sept. 6

10:00 a.m./WNCN—Boccherini: Sym #6 in A, Op. 12 (Leppard).

WNYC—Debussy: 6 Epigraphes antiques (A. & A. Kontarsky).

11:00 a.m./WNCN—R. Strauss: Suite for 13 Wind Instruments in B-Flat, Op. 4 (Vienna Philharmonic Wind Group).

12:00/WNCN—Rimsky-Korsakov: Tsar Saltan, Op. 57: Suite (Benzi).

1:06/WQXR-AM/FM—Various: *Songs, Arias &* Duets (Domingo, Scotto, Milnes, Price, Caballe).

2:00/WNCN—Spohr: Violin & Harp Sonata in c (Larrieu, Mildonian).

2:06/WQXR-AM/FM—Ravel: Daphnis and Chloe.

3:00/WNCN—Locatelli: Sonata for 2 Flutes in e (Riessberger, Perz).

WNYC—A tribute to John Cage on his 70th birthday.

5:00/WNCN—J. Strauss Jr.: Acceleration Waltz, Op. 234 (Karajan).

6:30/WNYC—Carter: Pocahontas: Suite (Monod).

WQXR-AM/FM—Bach: Brandenburg Cto #6 in B-Flat.

7:00/WNCN—Cage: Dream (Kirstein).

8:00/WNYC—Mahler: Sym #7: Nachtmusik II (Neumann).

9:00/WNCN—Vivaldi: Cello & Harpsichord Sonata (Robinson, Newman). Recorded at the 92nd St. YM-YWHA.

11:00/WNCN—d'Indy: Le Poeme des Montagnes, Op. 15 (Doyen).

WNYC—Cameron: That Which Is Not Science Is *Magic*.

Tue., Sept. 7

2:06/WQXR-AM/FM—Schubert: Sym #7 in E.

3:00/WNCN—Vaughan Williams: Sym #2 "A London Symphony" (Barbiroli).

WNYC—Nominations for the Koussevitzky International Recording Award.

5:00/WNCN—Copland: Rodeo: 4 Dance Episodes (Copland).

5:06/WQXR-AM/FM—Rossini: La Cambiale di Matrimonio: Ov.

6:00/WNCN—Saint-Saens: Piano Cto #2 in g, Op. 22 (Rubinstein/Wallenstein).

6:30/WNYC—Arensky: Trio #1 in d (G. & I. Feigin, Zhukov).

7:00/WNCN—Mrs. H.H.A. Beach: Qt, Op. 79 (Crescent Qt).

8:00/WNCN—Various: Easter Renaissance Music (Chaney).

WNYC—Franck: Trois pieces pour orgue (Steed).

8:06/WQXR-AM/FM—Debussy: Images for Orch.

9:00/WNCN—Delius: Prelude to Irmelin (de Waart).

11:00/WNCN—Schmelzer: Sonata a Tre (Hlavacek, Pulec, Meszaros, Posta, Sykora).

WNYC—Becker: Soundpiece #4.

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
④ Today in New York
⑤ New Zoo Review
⑦ News
⑨ Joe Franklin
⑪ Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Ⓗ Thu/The Gold Bug
Mon/**Movie:** Black Beauty

6:20
Ⓢ Thu/Country Goes to England

6:25
⑦ Listen and Learn

6:30
② Captain Kangaroo
④ Early Today
⑤ Popeye
⑪ Hot Fudge
⑬ Wed-Fri,Tue/Captioned News
Ⓗ Wed/Yesteryear. . .1947
Fri/Johnny Cash's America
Tue/**Movie:** The Kid From Not So Big

7:00
② Morning
④ Today
⑤ Great Space Coaster
⑦ Good Morning America
⑨ Jimmy Swaggart
⑪ Josie and the Pussycats
⑬ Nightly Business Report
Ⓗ Thu/Moonchild
Ⓢ Wed/Short Picks
Mon/Showtime's Hollywood
Tue/Jonathan Winters

7:30
⑤ Shazzan
⑨ Jim Bakker
⑪ MGM Cartoons
⑬ MacNeil/Lehrer Report
Ⓗ Wed/Video Jukebox
Ⓢ Wed/**Movie:** Tarka the Otter
Mon/A Better Place
Tue/**Movie:** This is Elvis

8:00
⑤ Woody and Friends
⑪ Tom and Jerry
⑬ Wed-Fri/N.J. Nightly News
Mon/Inside Albany
Ⓗ Wed/Race for the Pennant
Thu/Earth, Wind and Fire in Concert
Fri/Inside the NFL
Mon/**Movie:** Foul Play
Tue/**Movie:** St. Helens
Ⓢ Thu/Jane Fonda's Celebrity Fashion Show
Mon/**Movie:** Saturday the 14th

8:30
⑤ Flintstones
⑨ Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
⑪ Magilla Gorilla
⑬ Over Easy
Ⓗ Wed/**Movie:** Mommie Dearest
Ⓢ Fri/What's Up America!

9:00
② World of People
④ Donahue
⑤ Brady Bunch
⑦ Richard Simmons
⑨ Straight Talk
⑪ Flipper
⑬ Sesame Street
Ⓗ Thu/**Movie:** The Other Side of the Mountain, Part II
Fri/**Movie:** The Cannonball Run
Ⓢ Wed/Jonathan Winters

9:30
② Jokers Wild
⑤ My Three Sons
⑦ Good Morning New York
⑪ Gentle Ben
Ⓢ Wed,Fri,Mon/Aerobicize

10:00
② One Day at a Time
④ Diff'rent Strokes
⑤ Waltons
⑨ Romper Room
⑪ Munsters
⑬ Instructional programming thru 4 p.m.
Ⓗ Mon/**Movie:** Cannonball Run
Tue/**Movie:** Mommie Dearest
Ⓢ Wed/**Movie:** Key to the City
Thu/**Movie:** Action of the Tiger
Fri/**Movie:** Outrage
Mon/**Movie:** North by Northwest
Tue/**Movie:** The Badlanders

10:30
② Alice
④ Wheel of Fortune
⑪ Civic Programming
Ⓦ Wed/**Movie:** Little Mermaid
Thu/**Movie:** Little Boy Lost
Fri/**Movie:** Newsfront
Mon/**Movie:** Heartland
Tue/**Movie:** Outrageous

11:00
② Price Is Right
④ Texas
⑤ Hour Magazine
⑦ Love Boat
⑨ Tic Tac Dough
Ⓗ Wed-Fri/U.S. Open Tennis Championships

11:30
⑨ Celebrity Bullseye
⑪ Odd Couple

12 **NOON**
② Tattletales
④ Doctors
⑤ Midday
⑦ Family Feud
⑨ News
⑪ Couples
Ⓗ Mon/**Movie:** Headin' for Broadway
Ⓢ Wed,Thu/**Movie:** This is Elvis
Fri,Tue/**Movie:** Foul Play

12:30
② Wed-Fri,Tue/Young and the Restless
Mon/**Tennis:** U.S. Open
④ Search for Tomorrow
⑦ Ryan's Hope
⑪ Inn Midday Edition
Ⓗ Tue/Video Jukebox
Ⓢ Mon/**Movie:** Under the Rainbow

1:00
② Wed-Fri,Tue/As the World Turns
④ Days of Our Lives
⑦ All My Children
⑨ John Davidson
⑪ 700 Club
Ⓗ U.S. Open Tennis Championships

1:30
⑤ Chico and The Man
⑦ One Life to Live
⑪ Magic Garden
Ⓗ Mon/Country Music, U.S.A.

2:00
④ Another World
⑤ Ghost and Mrs. Muir
⑨ Pitfall
Ⓗ Wed/**Movie:** The Cannonball Run
Thu/Sneak Preview
Fri/Bus Stop
Ⓢ Wed,Fri,Mon/Aerobicize
Tue/**Movie:** This is Elvis

2:30
② Wed-Fri,Tue/Capitol
⑤ Bewitched
⑨ Match Game
⑪ Krofft Superstars
Ⓗ Thu/**Movie:** The Spiral Staircase
Mon/**Movie:** Foul Play
Ⓢ Wed/**Movie:** Treasure Island
Thu/**Movie:** The Man with Bogart's Face
Fri/**Movie:** Under the Rainbow
Mon/Laff-a-Thon

3:00
② Wed-Fri,Tue/Guiding Light
④ CHiPs
⑤ Get Smart
⑦ General Hospital
Thu,Fri,Mon,Tue/Bonanza
⑪ Tom and Jerry
Ⓢ Mon/**Movie:** Young and Free

3:30
⑤ Gilligan's Island

4:00
② Wed-Fri,Tue/Barnaby Jones
④ Here's Lucy
⑤ Little Rascals
⑦ Edge of Night
⑨ Outer Limits
⑪ Scooby Doo
⑬ Sesame Street
Ⓗ Wed/**Movie:** St. Helens
Thu/Earth, Wind and Fire in Concert
Fri,Tue/P.T. Barnum & His Human Oddities
Ⓢ Wed/Jonathan Winters
Tue/Short Picks

4:30
④ Mary Tyler Moore
⑤ What's Happening
⑦ People's Court
⑪ Good Times
Ⓗ Mon/Beach Boys in Concert
Ⓢ Wed/**Movie:** Tarka the Otter
Thu,Mon/Mark Twain Theatre
Fri/Two Dangerous Ladies

5:00
② ④ ⑦ News
⑤ Wonder Woman
⑨ Wed/**Movie:** The Desperate Hours (1955). Humphrey Bogart, Frederic March. Escaped convicts terrorize an innocent family: powerhouse acting.
Thu/**Movie:** In a Lonely Place (1950). Humphrey Bogart, Gloria Grahame. Interesting Nicholas Ray murder mystery.
Fri/**Movie:** Sirocco (1951). Humphrey Bogart, Marta Toren. Gunrunning in colonial Syria.
Mon/**Movie:** Slayride (1972). Glenn Ford, Edgar Buchanan. Confusing story of an Apache murder suspect.
Tue/**Movie:** House of Cards (1968). George Peppard, Inger Stevens. Rich men try to build a new fascist empire in Europe.
⑪ Little House on the Prairie
⑬ Mister Rogers' Neighborhood
Ⓗ Thu/The Gold Bug
Fri/What on Earth?
Tue/Pardon Me For Living

5:30
⑬ Electric Company
Ⓗ Fri/**Movie:** Never Never Land
Mon/**Movie:** Black Beauty
Tue/**Movie:** The Kid From Not So Big
Ⓢ Fri/Laff-a-Thon

Evening, Sept. 1-3 and 6-7

Wed., Sept. 1

6:00
② ④ ⑦ News
⑤ Charlie's Angels
⑪ Laverne & Shirley
⑬ The Mill on the Floss
㉑ Here's to Your Health
㉛ Brooklyn College Presents
Ⓗ Video Jukebox
Ⓢ **Movie:** Hangar 18

6:30
⑦ News
⑪ Barney Miller
⑬ N.J. Nightly News
㉑ Making Things Grow
㉛ City Comment
Ⓗ Race for the Pennant

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Entertainment Tonight
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Over Easy
㉛ New Voice
Ⓗ Yesteryear. . .1947

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ People's Court
⑨ You Asked for It
⑪ News
⑬ MacNeil/Lehrer
㉑ Inside Business Today
㉛ Up and Coming

8:00
② CBS News Special Broadcast
④ Real People
⑤ PM Magazine
⑦ Phoenix
⑨ **Movie:** The Haunting (1963). Julie Harris, Claire Bloom. Psychological horror spiced with the occult.
⑪ Odd Couple
⑬ American Playhouse: Working
㉑ All Creatures Great and Small
㉛ Sharing the Dream: Alice Walker
Ⓗ **Movie:** Outland
Ⓝ **Movie:** Mon Oncle D'Amerique
Ⓢ **Movie:** All the Marbles
Ⓦ **Movie:** Heartland

8:30
⑤ Carol Burnett
⑪ **Baseball:** Yankees vs. Minnesota

9:00
② **TV Movie:** Hellinger's Law (1982). Telly Savalas, Morgan Stevens, Melinda Dillon.
④ Facts of Life
⑤ Merv Show
⑦ Fall Guy
㉑ Alfred Hitchcock Presents
㉛ National Geographic

9:30
④ Love, Sidney
⑬ Power Ten
㉑ Doctor in the House

10:00
④ Quincy
⑤ News
⑦ Dynasty
⑨ Newark and Reality
⑬ Paper Chase
㉑ To the Manor Born
㉛ Odyssey
Ⓗ **Movie:** Mommie Dearest
Ⓢ **Movie:** Sex Ray
Ⓦ **Movie:** Lipstick

10:15
Ⓝ **Movie:** Autumn Sonata

10:30
⑨ Latin New York
㉑ Butterflies

11:00
② ④ ⑦ ⑪ News
⑤ M*A*S*H
⑨ Paul Hogan
⑬ Dick Cavett
㉑ Inside Business Today

11:30
② U.S. Tennis Updates
④ Tonight
⑤ Mission: Impossible
⑦ Nightline
⑨ Ironside
⑪ Metropolitan Report
⑬ Disraeli
㉑ Captioned News

N **Movie:** Hometown, U.S.A.
S **Movie:** This is Elvis

12 MIDNIGHT
2 **Movie:** Fraternity Row (1977). Peter Fox, Scott Newman.
7 Love Boat
11 Saturday Night
21 Latenight
N **Movie:** 18 Weapons of Kung Fu
H **Movie:** First Family

12:30
4 David Letterman
5 Rat Patrol
9 **Movie:** Cat Girl (1957). Barbara Shelley, Kay Callard. Cheapie fifties horror with a young woman as a leopard.
13 Fawlty Towers

1:00
5 Get Smart
11 Twilight Zone

1:10
7 **Movie:** They Ran for Their Lives (1969). John Carradine, Jim Davis.

1:15
S **Movie:** Kill and Kill Again

1:30
4 News
5 Love American Style
11 News

1:55
H **Movie:** St. Helens

2:00
5 **Movie:** The Story of Louis Pasteur (1936). Paul Muni, Akim Tamiroff. Muni is great in this bio of the disease-fighting scientist.
9 Joe Franklin
11 **Movie:** A Pattern of Morality (1971). Arthur Hill, Vera Miles. A hippie is accused of killing a wealthy housewife.

2:05
2 **Movie:** Beyond Atlantis (1975). Patrick Wayne, John Ashley.

2:30
4 Uncle Floyd

3:00
4 Mary Tyler Moore
9 **Movie:** The Dark Corner (1946). Lucille Ball, Clifton Webb. Gripping, well-acted private eye mystery.
S **Movie:** All the Marbles

3:05
7 News

3:30
4 Dark Shadows

3:35
H **Movie:** Mommie Dearest

3:55
2 **TV Movie:** She Waits (1971). Patty Duke, David McCallum, Dorothy McGuire.

4:00
4 Millionaire

4:30
11 Abbott and Costello

5:00
11 Biography
S **Movie:** Treasure Island

5:30
9 Morning Stretch
11 Black Conversations

5:45
S Jonathan Winters

Thu., Sept. 2

6:00
2 4 7 News
5 Charlie's Angels
11 Laverne & Shirley
13 The Mill on the Floss
21 Here's to Your Health
31 N.Y.U. Broadcast Lab
H Moonchild
S Country Goes to England

6:30
11 Barney Miller
13 N.J. Nightly News
21 Making Things Grow
31 City Comment

6:45
31 News from City Hall

6:55
21 National Geographic

7:00
2 4 7 News
5 M*A*S*H
9 Entertainment Tonight
11 Jeffersons
13 Nightly Business Report
31 Righteous Apples
H Inside the NFL

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Best of Ed Sullivan
9 You Asked For It
11 News
13 MacNeil/Lehrer
21 Last Chance Garage
31 Tony Brown's Journal
S Aerobicize

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Joanie Loves Chachi
9 A Salute to the Good Times: An Evening with the Statler Brothers
11 **Movie:** Smile (1975). Bruce Dern, Barbara Feldon. Genuinely funny comedy about a teenage beauty pageant.
13 Fawlty Towers
21 Long Island Speak-Out
31 Black, Blues, Blacks
H **Movie:** All the Marbles
N **Movie:** Black Fist
S **Movie:** Outland
W **Movie:** Fort Apache, the Bronx

8:30
5 Carol Burnett
7 Scared Silly
13 **Movie:** The Third Man (1949). Joseph Cotten, Orson Welles, Trevor Howard.

9:00
2 Simon & Simon
4 Gimme a Break
5 Merv Show
7 Barney Miller
21 Sneak Previews
31 Masterpiece Theatre: Disraeli

9:30
4 Teachers Only
7 Police Squad
21 This Old House

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
9 New York Report
21 The Ambassadors
31 Mystery
H **Movie:** The Spiral Staircase
N **Movie:** Zoot Suit
S Romance

10:10
13 Between Rock and a Hard Place

10:15
W **Movie:** The Children

10:30
9 *Meet the Mayors*
11 Metropolitan Report
S **Movie:** The Man With Bogart's Face

11:00
2 4 7 News
5 M*A*S*H
9 Paul Hogan
11 Twilight Zone

11:10
13 Dick Cavett

11:30
2 U.S. Tennis Updates
4 Tonight
5 Mission: Impossible
7 Nightline
9 Racing from Roosevelt
11 Saturday Night
21 Captioned News
H **Movie:** Deadly Blessing

11:40
13 Sneak Previews

11:45
W **Movie:** Naughty Wives

12 MIDNIGHT
2 Quincy
7 Vegas
9 **Movie:** Captain Boycott (1947). Stewart Granger, Kathleen Ryan. Well-done drama of an Irish tenant farmers' rebellion.
21 Latenight
N **Movie:** Sex With the Stars

12:10
13 Paper Chase

12:30
4 David Letterman
5 Rat Patrol
11 Star Trek
S **Movie:** This is Elvis

1:00
5 Get Smart

1:10
2 McMillan & Wife
7 **Movie:** Incident on a Dark Street (1972). James Olson, Richard Castellano.

1:15
H **Movie:** The Other Side of the Mountain, Part II

1:30
4 11 News
5 Love American Style

1:45
S **Movie:** Clash of the Titans

2:00
5 **Movie:** Pillow to Post (1945). Ida Lupino, William Prince. So-so WW2 comedy.
9 Joe Franklin
11 **Movie:** Moment to Moment (1966). Jean Seberg, Honor Blackman. Murder on the French Riviera.

2:21
2 **Movie:** The Andromeda Strain (1971). Arthur Hill, David Wayne.

2:30
4 Uncle Floyd

2:55
2 **Movie:** Scream of the Wolf (1974). Clint Walker, Peter Graves.
H Inside the NFL

3:00
4 Mary Tyler Moore
9 **Movie:** Surabaya Conspiracy (1975). Michael Rennie, Richard Jaechel. The search for gold.
S **Movie:** Outland

3:05
7 News

3:30
4 Dark Shadows

3:45
S **Movie:** Search and Destroy

3:55
H **Movie:** All the Marbles

4:00
4 Millionaire
11 Best of Groucho

4:24
2 **Movie:** Firehouse (1973). Richard Roundtree, Vince Edwards.

4:30
11 Abbott and Costello

4:50
S Jane Fonda's Celebrity Fashion Show

5:00
11 Biography

5:30
9 Morning Stretch
11 Open Mind

5:50
H Sneak Preview

Fri., Sept. 3

6:00
2 News
5 Charlie's Angels
11 Laverne & Shirley
13 The Mill on the Floss
21 Here's to Your Health
31 Are You Listening
S **Movie:** Key to the City

6:30
11 Barney Miller
13 N.J. Nightly News
21 Making Things Grow
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Entertainment Tonight
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 From Jumpstreet
H Inside the NFL

7:30
2 In Search of. . . Jim Jones
4 Family Feud
5 All in the Family
7 That's Hollywood
9 You Asked for It
11 News
13 MacNeil/Lehrer
21 Long Island Week in Review
31 Black Stream: Jazzy Women

8:00
2 Dukes of Hazzard
4 **Baseball:** Giants vs. Miami
5 PM Magazine
7 Benson
9 **Baseball:** Mets vs. Cincinnati
11 Odd Couple
13 Washington Week in Review
21 National Geographic
31 Parchman Trials
H **Movie:** The Cannonball Run
N **Movie:** Rock 'n' Roll High School
S **Movie:** Foul Play
W **Movie:** Mommie Dearest

8:30
5 Carol Burnett
7 Making a Living
11 **Baseball:** Yankees vs. Kansas City
13 Wall $treet Week

9:00
2 Dallas
5 Merv Show
7 Greatest American Hero
13 Crisis to Crisis With Barbara Jordan
21 **Movie:** The Third Man (1950)
31 Odyssey

10:00
2 Falcon Crest
5 News
7 Strike Force
13 Miles of Smiles, Years of Struggles
31 Masterpiece Theatre: Disraeli
H **Movie:** Outland
N **Movie:** Up the Academy
S **Movie:** Under the Rainbow
W Gallagher: An *Uncensored Evening*

10:40
9 Kiner's Korner

11:00
2 4 7 11 News
5 M*A*S*H
9 Paul Hogan
13 Dick Cavett

11:30
2 U.S. Tennis Updates
4 Tonight
5 Mission: Impossible
7 Nightline
9 Ironside
11 Metropolitan Report
13 **Movie:** The Third Man (see Thu, 8:30 p.m.).
21 Captioned News
W **Movie:** Men at Work
H **Movie:** The Enforcer

11:45
S **Movie:** Tarzan, the Ape Man

12 MIDNIGHT
2 **Movie:** Nunzio (1978). David Proval, Morgana King.
7 Fridays
11 Saturday Night
21 Latenight
N **Movie:** Over the Edge

12:30
4 SCTV Network
5 America's Top Ten
9 **Movie:** The Day Time Ended (1980). Jim Davis, Dorothy Malone. A super nova wreaks havoc.
W **Movie:** Tess

1:00
5 Sha Na Na
11 Twilight Zone

1:30
5 Love American Style
7 **Movie:** The Mouse That Roared (1959). Peter Sellers, Jean Seberg.
11 News
H Johnny Cash's America

1:40
S **Movie:** Eye of the Needle

1:45
W Eddie Rabbitt

2:00
4 News
5 **Movie:** Dracula's Great Love (1975). Jack Taylor, Charo Soriano. The famous vampire has love problems.
9 Joe Franklin
11 **Movie:** The Brides of Dracula (1960). Peter Cushing, Martita Hunt. Bloodlusting in a girl's private school.

2:15
2 **Movie:** The Last of the Powerseekers (1969). Lana Turner, George Hamilton, Kevin McCarthy.

2:30
5 Sha Na Na

2:50
H **Movie:** The Cannonball Run

3:00
4 Uncle Floyd
9 **Movie:** The Command (1954). Guy Madison, Joan Weldon. Pioneering the Wyoming territory.

3:10
7 News

3:30
4 Mary Tyler Moore

3:40
S **Movie:** Loose Shoes

4:00
4 Dark Shadows
11 Best of Groucho

4:17
2 **Movie:** The Legend of Valentino (1975). Franco Nero, Suzanne Pleshette.

4:30
11 Abbott and Costello
H **Movie:** Outland

5:00
11 Biography
S What's Up America!

5:30
5 Underdog
11 Rangel Report

5:35
9 **Movie:** The Last War (1968). Japanese film about a nuclear holocaust.

Mon., Sept. 6

6:00
2 4 7 News
11 Laverne & Shirley
13 Tuned In
21 Here's to Your Health
31 All About TV
S A Better Place

6:30
5 **Movie:** Fantasy Island (1976). Ricardo Montalban, Bill Bixby. The real fantasy would be that this island of wish-fulfillment would disappear.
11 Barney Miller

SOLUTIONS TO LAST WEEK'S PUZZLES

	H	O	U	S	E	H	O	L	D	W	O	R	D	S
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TELEVISION

⓭ N.J. Nightly News
㉑ Magic of Oil Painting
㉛ Titanic in a Tub
Ⓢ **Movie:** Saturday the 14th

7:00
❷ ❹ News
❾ Entertainment Tonight
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ Rebop

7:30
❷ Muppets
❹ Family Feud
❼ Insight Special
❾ You Asked For It
⓫ News
⓭ MacNeil/Lehrer
㉑ Tony Brown's Journal
㉛ Black Stream
Ⓗ Johnny Cash's America

8:00
❷ M*A*S*H
❹ Little House on the Prairie
❺ PM Magazine
❼ News Closeup
❾ I, Claudius
⓫ **Movie:** Katherine (1975). Sissy Spacek, Henry Winkler. Spacek is great as an heiress who becomes a terrorist.
⓭ The Inheritance
㉑ Odyssey
㉛ Heartbeat of Africa
Ⓝ **Movie:** The Education of Sonny Carson
Ⓢ **Movie:** All the Marbles
Ⓦ **Movie:** Lipstick

8:30
❷ **Movie:** The Turning Point (1977). Anne Bancroft, Shirley MacLaine.
❺ Carol Burnett
㉛ Afro-American Perspectives

9:00
❹ **TV Movie:** Madame X (1966). Tuesday Weld, Eleanor Parker.
❺ Merv Show
❼ **Football:** Georgia vs. Clemson
❾ **Movie:** Advise and Consent (1962). Henry Fonda, Charles Laughton. Otto Preminger's exciting drama of dirty politics on Capitol Hill.
㉑ The Centennial Tour: The Boston Symphony Orchestra in Japan
㉛ Arthur Rubenstein
Ⓗ **Movie:** The Cannonball Run
Ⓝ **Movie:** Death Game

9:30
㉛ Presenting Karen Akers
Ⓦ **Movie:** Heart to Heart

10:00
❺ ⓫ News
㉛ Mystery
Ⓝ **Movie:** Sex With the Stars
Ⓢ **Movie:** Sweet Sugar

10:30
⓫ Metropolitan Report
⓭ Great Railroad Journeys of the World
㉑ More Than a Concert

11:00
❷ ❹ News
❺ M*A*S*H
⓫ Twilight Zone
㉑ Tony Brown's Journal
Ⓗ Beach Boys in Concert

11:30
❷ Quincy
❹ Best of Carson
❺ Mission: Impossible
⓫ Saturday Night
⓭ Dick Cavett
㉑ Captioned News
Ⓢ **Movie:** Under the Rainbow
Ⓦ **Movie:** Newsfront

12 **MIDNIGHT**
❼ News
❾ Paul Hogan
⓭ U.S. Chronicle
㉑ Latenight
Ⓗ **Movie:** Outland
Ⓝ **Movie:** The Education of Sonny Carson

12:30
❹ David Letterman
❺ Rat Patrol
❼ Nightline
❾ **Movie:** A Girl in Every Port (1952). Groucho Marx, Marie Wilson. Dull navy comedy.
⓫ Star Trek

12:40
❷ Columbo

1:00
❺ Get Smart
❼ **Movie:** Rio Conchos (1964). Richard Boone, Stuart Whitman, Tony Franciosa.

1:10
Ⓢ **Movie:** Search and Destroy

1:30
❹ ⓫ News
❺ Best of Midday

1:55
Ⓗ **Movie:** Foul Play

2:00
❾ Joe Franklin
⓫ **Movie:** Incident at Phantom Hill (1966). Robert Fuller, Dan Duryea. Worthwhile Western, a story of greed.

2:30
❹ Mary Tyler Moore

2:45
❷ **Movie:** Sweet Charity (1969). Shirley MacLaine, Sammy Davis Jr.
Ⓢ Laff-a-Thon

2:50
❺ Off the Set

3:00
❹ Dark Shadows
❾ **Movie:** Revenge Is My Destiny (1971). Chris Robinson, Elisa Ingram. Yet another sordid Vietnam vet's story of revenge.

3:05
❼ News

3:15
Ⓢ **Movie:** All the Marbles

3:30
❹ Millionaire

3:50
Ⓗ **Movie:** The Cannonball Run
Ⓢ The First Nudie Musical

4:00
⓫ Best of Groucho

4:30
⓫ Abbott and Costello

5:00
⓫ Biography

5:30
⓫ Focus: New Jersey
Ⓢ Mark Twain Theatre

5:50
Ⓗ Video Jukebox

Tue., Sept. 7

6:00
❷ ❹ ❼ News
❺ Charlie's Angels
⓫ Laverne & Shirley
⓭ Tuned In
㉑ Here's to Your Health
㉛ Women: NY Edition
Ⓢ **Movie:** Tribute to a Bad Man

6:30
⓫ Barney Miller
⓭ N.J. Nightly News
㉑ Magic of Oil Painting
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Entertainment Tonight
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ Watch Your Mouth
Ⓗ Video Jukebox

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Where Were You
❾ You Asked for It
⓫ News
⓭ MacNeil/Lehrer
㉑ Profile: Long Island
㉛ Comments
Ⓗ Race for the Pennant

8:00
❷ Scruples. Starring Lindsay Wagner and Barry Bostwick. Part I.
❹ **Baseball**
❺ PM Magazine
❼ Happy Days
❾ **Movie:** Fireball Forward (1972). Ben Gazzara, Eddie Albert. WW2 action in France.
⓫ **Movie:** Indiscreet (1958). Gary Grant, Ingrid Bergman. Stanley Donen's entertaining romantic comedy.
⓭ National Geographic
㉑ Hard Choices
㉛ With Ossie and Ruby
Ⓗ Earth, Wind and Fire in Concert
Ⓝ **Movie:** Over the Edge
Ⓢ **Movie:** Outland
Ⓦ **Movie:** Billy Jack

8:30
❺ Carol Burnett
❼ Laverne & Shirley
㉛ Tony Brown's Journal

9:00
❺ Merv Show
❼ Three's Company
⓭ Mystery!
㉑ Masterpiece Theatre: Testament of Youth
㉛ Making It in Japan
Ⓗ Looking for Mr. Goodbar

9:30
❼ Too Close for Comfort
❾ Tom Seaver's Greatest Sports Legends
㉛ At the Rosebud

10:00
❺ ⓫ News
❼ Hart to Hart
❾ Newark and Reality
⓭ Chrysler: Once Upon a Time. . .and Now
㉑ Crisis to Crisis
Ⓝ **Movie:** Rock 'n' Roll High School
Ⓢ Romance

10:15
Ⓦ **Movie:** Where's Poppa?

10:30
❾ Nine on New Jersey
⓫ Metropolitan Report
㉛ Lawmakers
Ⓢ The Cancer Confrontation

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Paul Hogan
⓫ Twilight Zone
⓭ Dick Cavett
㉑ Profile: Long Island

11:30
❷ **Tennis:** U.S. Open Highlights
❹ Tonight
❺ Mission: Impossible
❼ Nightline
❾ Racing from Roosevelt
⓫ Saturday Night
⓭ **Movie:** The Invisible Man (1933). Claude Rains, Henry Travers.
㉑ Captioned News
Ⓗ Race for the Pennant
Ⓢ **Movie:** Foul Play

12 **MIDNIGHT**
❷ Alice
❼ Fantasy Island
❾ **Movie:** Bad Man's River (1972). Lee Van Cleef, Gina Lollobrigida. A Mexican revolutionary hires Texan wanted men.
㉑ Latenight
Ⓗ **Movie:** Mommie Dearest
Ⓝ **Movie:** If

12:30
❷ McCloud
❹ David Letterman
❺ Rat Patrol
⓫ Star Trek

12:45
Ⓦ **Movie:** The Immoral One

1:00
❺ Get Smart

1:10
❼ **Movie:** Strangers When We Met (1960). Kirk Douglas, Kim Novak, Barbara Rush.

1:30
❹ ⓫ News
❺ Love American Style
Ⓢ **Movie:** Kill and Kill Again

2:00
❺ **Movie:** Stop, You're Killing Me (1953). Broderick Crawford, Claire Trevor. A racketeer goes legitimate.
❾ Joe Franklin
⓫ **Movie:** I'd Rather Be Rich (1964). Sandra Dee, Robert Goulet. Silly comedy of a substitute fiancé.

2:15
Ⓗ **Movie:** St. Helens

2:30
❹ Uncle Floyd

2:38
❷ **TV Movie:** Mr. Inside/Mr. Outside (1973). Hal Linden, Tony LoBianco.

3:00
❹ Mary Tyler Moore

9 **Movie:** Red Ball Express (1952). Jeff Chandler, Alex Nicol. Breaking through Nazi lines in WW2.

3:15
S **Movie:** Outland

3:30
4 Dark Shadows
7 News

3:55
H **Movie:** Looking for Mr. Goodbar

4:00
4 Millionaire

11 Best of Groucho

4:07
2 **Movie:** The First Texan (1956). Joel McCrea, Felicia Farr.

4:30
11 Abbott and Costello

5:00
11 Biography

5:05
S The Cancer Confrontation

5:30
11 Suburban Closeup

Weekend, Sept. 4-5

Sat., Sept. 4

6:00
5 Patterns For Living
11 Barbapapa
S Two Dangerous Ladies

6:30
2 Summer Semester
4 Agriculture, U.S.A.
5 Insight
7 News
11 Sport Billy
H **Movie:** Greased Lightning

7:00
2 Patchwork Family
4 A Better Way
5 World Tomorrow
7 Davey and Goliath
9 Church Growth International
11 Josie and the Pussycats
13 Sesame Street
S Fractured Flickers

7:30
4 Villa Alegre
5 Fantastic Four
7 Wildlife Adventure
9 Make Peace With Nature
11 MGM Cartoons
S **Movie:** Hangar 18

8:00
2 Popeye and Olive
4 Flintstones
5 Fantastic Four
7 Superfriends
9 Christopher Closeup
11 Tom and Jerry
31 Carrascolendas

8:30
2 Tarzan/Lone Ranger
4 Smurfs
5 **Movie:** Clipped Wings (1953). The Bowery Boys. The Boys get recruited.
7 Thundarr/Goldie Gold
9 Newark and Reality
11 Magilla Gorilla
31 Villa Alegre
H **Movie:** Breakthrough

9:00
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers
21 Focus on Society
31 Oye Willie

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
5 **Movie:** THX 1138 (1971). Robert Duvall, Donald Pleasence. George Lucas's first feature, an uneven but curious sci-fi drama.
7 Laverne & Shirley
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real
S Purlie

10:00
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 Nova
21 It's Everybody's Business
31 Sonrisas
H Inside the NFL

10:30
4 Spider-Man
31 Que Pasa U.S.A.?

11:00
4 Space Stars
5 Soul Train
7 Fonz
9 All Star Wrestling
11 Hee Haw
13 Soccer Made in Germany
21 American Story
H **Movie:** Mommie Dearest

11:30
2 Blackstar
7 Heathcliff & Marmaduke

12 NOON
4 Daffy-Speedy
5 America's Top Ten
7 Weekend Specials
9 NASL Soccer Kicks
11 Life and Times of Grizzly Adams
13 Vic Braden's Tennis for the Future
21 Square Foot Gardening
S **Movie:** Jonathan Winters

12:30
2 Tom and Jerry
4 Sport Billy
5 Portrait of a Legend
7 American Bandstand
9 The Visitation Mystery
13 This Old House
21 Old Houseworks
S **Movie:** Treasure Island

1:00
2 **Tennis:** U.S. Open
4 Journey to Adventure
5 Sha Na Na
9 **Movie:** The Beginning of the End (1947). Brian Donlevy, Robert Walker. Fascinating look at the development of the atom bomb.
11 Robin Hood
13 Last Chance Garage
21 Victory Garden
W **Movie:** Introducing Janet

1:30
4 Baseball Bunch
5 Brady Bunch
7 News Conference
11 World of Survival
13 Presente
21 Long Island Week in Review
H Sneak Preview

2:00
4 Baseball: An Inside Look
5 Big Valley
7 **Movie:** Bridge on the River Kwai (1957). William Holden, Alec Guinness.
11 **Baseball:** Yankees vs. Kansas City
13 Matinee at the Bijou
21 Long Island Speak-Out
H **Movie:** Greased Lightning
S **Movie:** Action of the Tiger
W **Movie:** Caveman

2:15
4 **Baseball**

2:30
H Bus Stop

3:00
5 **Movie:** Van Nuys Blvd. (1979). Bill Adler, Cynthia Wood. Cruising in a van in L.A.
9 **Movie:** The Bandits (1978). Robert Conrad, Jan-Michael Vincent. Lawlessness in post-Civil War Texas.
21 Sports America

3:30
13 **Tennis:** U.S. Open Preview

4:00
11 To be announced
21 Soccer Made in Germany
31 Disraeli
H She's Nobody's Baby
S **Movie:** Hangar 18
W **Movie:** The Competition

4:30
11 Tales of the Unexpected

5:00
4 Mary Tyler Moore
5 Mission: Impossible
7 Wide World of Sports
9 Outer Limits
11 White Shadow
13 America's Black Forum
21 Ageless Auto
31 A Tribute to Alec Wilder
H **Movie:** Willy Wonka and the Chocolate Factory

5:30
4 Look at Us
13 Open Mind
21 This Old House
31 Searchings

6:00
2 Channel 2 the People
4 News
5 Starsky & Hutch
9 Racing from Belmont
11 Star Trek
13 New Jersey Show
21 Sneak Previews
31 European Television
S **Movie:** This is Elvis

6:15
W **Movie:** The Survivor

6:30
2 4 7 News
9 Chronicle
21 Guitar With Frederick Noad
31 Lawmakers

7:00
2 News
4 Prime of Your Life
5 Welcome Back, Kotter
7 Storm Field's Your Body, Your Health
9 Maude
11 Dance Fever
13 Inside Albany
21 Lawmakers
31 Righteous Apples
H Sneak Preview
W **Movie:** Death Hunt

7:30
2 2 on the Town
4 Glen Campbell Special
5 All in the Family
7 New York People
9 **Baseball:** Mets vs. Cincinnati
11 Solid Gold
13 Lawmakers
21 Inside Albany
31 Up and Coming
H **Movie:** Breakthrough

8:00
2 Walt Disney
4 Diff'rent Strokes
5 **Movie:** Elizabeth the Queen (1939). Bette Davis, Errol Flynn. Great Hollywood gloss on history with powerful star magic.
7 Hooker
13 War and Peace
21 Hard Choices
31 Sharing the Dream: Alice Walker
N **Movie:** If
S The Cancer Confrontation
W **Movie:** Outland

8:30
4 Facts of Life
11 The Face of the 80's

9:00
2 **Football:** Houston vs. Dallas
4 **TV Movie:** The Stranger at Jefferson High (1981). Stewart Petersen.
7 Love Boat
13 Evening at Pops
21 Great Performances: On Giant's Shoulders
31 N.Y.U. Broadcast Lab
H **Movie:** Mommie Dearest
S **Movie:** The Blue Lagoon

9:30
31 Crisis to Crisis

10:00
5 News
7 Fantasy Island
13 **Movie:** The Invisible Man (see Tue, 11:30 p.m.).
N **Movie:** Fraternity Row
W **Movie:** Working Girls

10:10
9 Kiner's Korner

10:30
5 Black News
9 Music World
11 News
31 At the Rosebud

11:00
4 7 News
5 Football: Jets vs. Denver
9 Paul Hogan
11 Odd Couple
S Bizarre

11:15
7 News

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13 **Movie:** Island of Lost Souls (1932). Charles Laughton.

11:30
4 Saturday Night Live
9 Harness Racing From Roosevelt
11 Streets of San Francisco
H **Movie:** St. Helens
S **Movie:** Sex Ray
W **Movie:** Emanuelle in Bangkok

11:45
7 **Movie:** The Love Machine (1972). Dyan Cannon, Jackie Cooper, John Philip Law.

12 **MIDNIGHT**
2 News
9 Championship Wrestling
11 Twilight Zone
N **Movie:** Happy Birthday to Me

12:30
2 Sportspeople
4 Saturday Night Live
13 Mystery!

12:45
2 **Movie:** Fools, Females and Fun (1976). Dick Sargent, Julie Newmar.
S **Movie:** This is Elvis

1:00
4 Uncle Floyd
9 **Movie:** Beast of Morocco (1966). William Sylvester, Diane Clare.

1:10
H **Movie:** Deadly Blessing
S Live Dead! The Grateful Dead in Concert

1:15
W **Movie:** Delusion

1:30
11 News

1:45
7 **Movie:** The Arrangement (1969). Kirk Douglas, Faye Dunaway, Deborah Kerr.

2:00
4 Kenny Everett Video
5 **Movie:** Three Strangers (1946). Geraldine Fitzgerald, Sydney Greenstreet. A compelling story of three strangers who share a winning sweepstakes ticket.
11 **Movie:** The Killers (1964). Angie Dickinson, Lee Marvin. So-so murder melodrama based on the Hemingway short story.
S **Movie:** Barbarella

2:23
2 **Movie:** Hustling (1975). Lee Remick, Jill Clayburgh.

2:30
4 Rock Concert

2:55
H **Movie:** Alien

3:00
9 **Movie:** Born to Be Bad (1950). Joan Fontaine, Robert Ryan. Unusual Nicholas Ray melodrama.

4:00
4 Mary Tyler Moore
7 News
11 Best of Groucho

4:15
S Purlie

4:19
2 **Movie:** Cry Panic (1974). John Forsythe, Ann Francis.

4:30
4 Dark Shadows
11 Abbott and Costello

4:55
H **Movie:** Breakthrough

5:00
11 Best of Groucho

5:30
9 New Age: A Focus on the Older American
11 Biography

Sun., Sept. 5

6:00
9 Straight Talk
11 I Dream of Jeannie

6:30
2 Mr. Moon's Magic Circus
4 Sermonette
5 Time for Timothy
7 News
11 Christopher Closeup
5 Time for Timothy
H **Movie:** Looker

6:45
11 Davey and Goliath

7:00
2 Mighty Mouse/ Heckle & Jeckle
4 Rebop
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller
13 Sesame Street
S Country Goes to England

7:30
2 Drak Pack
4 Carrascolendas
7 This Is The Life
9 Viewpoint on Nutrition

8:00
2 For Our Times
4 Twice A Woman
5 Jimmy Swaggart
7 Christopher Closeup
9 Nine on N.J.
11 Frederick K. Price
H Earth, Wind & Fire in Concert

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery
S Two Dangerous Ladies

9:00
2 Sunday Morning
4 Here's Lucy
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Old Time Gospel Hour
13 Mister Rogers
H **Movie:** The Pilot

9:30
4 Mary Tyler Moore
7 Page Seven
9 Point of View
13 Little Women
S **Movie:** This is Elvis

10:00
4 Positively Black
5 **Football:** Jets vs. Denver
7 We're Movin
9 Mass
11 Doctor Snuggles
13 New Jersey Show

10:30
2 Public Hearing
4 Visiones
7 Kids Are People Too
9 That's the Spirit
11 Tom and Jerry

11:00
2 Newsmakers
4 First Estate
9 Music World
11 Three Stooges
13 Crisis to Crisis with Barbara Jordan
21 **Football:** Syracuse vs. Rutgers
H **Movie:** The Irishman

11:30
2 Face the Nation
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Abbott and Costello Meet the Keystone Kops (1947). Bud Abbott, Lou Costello. Below average A & C.

12 **NOON**
2 Channel 2 the People
9 Robert Schuller
13 War and Peace
S **Movie:** The Man with Bogart's Face

12:30
2 In Search of. . .
4 Meet the Press
7 Directions

1:00
2 Mysteries of Man
4 1982 Rhythm and Blues Awards
5 **Movie:** His Majesty O'Keefe (1954). Burt Lancaster, Joan Rice. Routine swashbuckler.
7 Like It Is With Gil Noble
9 Greatest Sports Legends
11 Lawrence Welk
13 A Tribute to Alec Wilder
H **Movie:** Cattle Annie and Little Britches

1:30
2 Strange True Stories
9 **Baseball:** Mets vs. Cincinnati
21 Square Foot Gardening

2:00
2 NCAA Football Special
7 **Movie:** Cromwell (1970). Richard Harris, Alec Guinness, Robert Morley.
11 This Week in Baseball
13 Ormandy at 80
21 Washington Week in Review
S **Movie:** Outrage
W **Movie:** Daring Rogue

2:30
11 **Baseball:** Yankees vs. Kansas City
21 Wall $treet Week

2:45
5 **Movie:** The Prisoner of Zenda (1937). Ronald Colman, David Niven. Kings and doubles; lots of fun and costumes.

3:00
2 **Tennis:** U.S. Open
4 George Plimpton Mid-Year Report
13 Mister Rogers
21 Supersoccer
H **Movie:** Lion of the Desert

4:00
4 Sportsworld
13 Wall $treet Week
21 Matinee at the Bijou
31 Washington Week in Review
S Jane Fonda's Celebrity Fashion Show

4:10
9 Kiner's Korner

4:30
7 **Golf:** U.S. Amateur Championship
9 Music World
13 Tony Brown's Journal
31 Inside Business

5:00
5 Mission Impossible
9 FM-TV
13 U.S. Chronicle
31 Money Makers

5:30
4 Talk of the Town
11 **Movie:** Time Travelers (1976). Sam Groom, Tom Hallick. Ending up in the past: Chicago on the eve of the great fire.
13 Firing Line
21 Six-Gun Heroes
31 European Journal
S **Movie:** This is Elvis

6:00
2 4 7 News
5 **Movie:** The Barkleys of Broadway (1949). Fred Astaire, Ginger Rogers. Uneven but memorable Comden-Green musical.
31 All about TV
H **Movie:** The Thirty-Nine Steps
W **Movie:** Little Mermaid

6:30
2 4 7 News
13 Odyssey
21 TV Quarterbacks
31 Searchings

7:00
2 60 Minutes
4 Born to the Wind
7 Code Red
9 Entertainment This Week
11 Solid Gold
21 Profile: Long Island
31 Were You There

7:30
13 Oye Willie
21 Matters of Life and Death
31 Tony Brown's Journal
W **Movie:** The Great Muppet Caper

8:00
2 Archie Bunker's Place
4 CHiPs
5 The Magic of New York. A pre-Telethon Special hosted by John and Patty Duke Astin.
7 **Movie:** Bloodline (1979). Audrey Hepburn, Ben Gazzara, James Mason.
9 Straight Talk
11 Kung Fu
13 Nova
21 Mystery
31 Black Stream
H **Movie:** All the Marbles
N **Movie:** Black Fist
S **Movie:** Urban Cowboy

8:30
2 One Day at a Time
31 Good Mornin' Blues

9:00
2 Alice
4 **TV Movie:** The Wild Geese (1978). Richard Burton, Richard Harris.
5 Jerry Lewis' Extra Special Special. Annual Labor Day Telethon hosted by Jerry Lewis for the Muscular Dystrophy Association.
9 It is Written
11 Lawrence Welk
13 Masterpiece Theatre: Testament of Youth
21 **Movie:** Gung Ho (1944).
W **Movie:** The Fan

9:30
2 Jeffersons
9 World Tomorrow
31 Freedom Frontier

10:00
2 Trapper John, M.D.
9 Jimmy Swaggart
11 News
13 Butterflies
H Earth, Wind & Fire in Concert
N **Movie:** Mon Oncle D'Amerique

10:30
11 From The Editor's Desk
13 Ripping Yarns
21 With Ossie and Ruby
31 From Jumpstreet
S Dottie West

10:45
W Four Tops in Concert

11:00
2 7 News
9 Maude
11 Sports Wrap-Up
13 Video/Film Review
31 Video Vision
H **Movie:** Looker

11:15
2 7 News

11:30
4 News
9 An Evening at the Improv
11 Odd Couple
S Country Goes to England

11:45
2 Sports Update
7 Sports Special
W **Movie:** American Pop

12 **MIDNIGHT**
2 Barnaby Jones
7 **Movie:** Sidekicks (1974). Lou Gossett, Larry Hagman, Blythe Danner.
11 Streets of San Francisco
13 Matinee at the Bijou

12:15
4 **Movie:** Flash Gordon (1981).
13 Comedy Contest Winner
N **Movie:** 18 Weapons of Kung Fu

12:30
9 **Movie:** The Cruel Sea (1953). Jack Hawkins, Donald Sinden. WW2 action on a British warship.

12:40
H **Movie:** Looking for Mr. Goodbar

1:00
2 News
11 Twilight Zone
S **Movie:** The Man with Bogart's Face

1:07
2 **Movie:** Night Terror (1976). Valerie Harper, Richard Romanus, Michael Tolan.

1:30
7 **Movie:** Brother John (1971). Sidney Poitier, Beverly Todd.
11 News
W **Movie:** Zoot Suit

2:00
11 It's Your Business

2:15
4 Mary Tyler Moore

2:30
9 Life of Riley
11 It's Your Business

2:45
4 Positively Black

2:55
2 Newsmakers

3:00
9 **Movie:** The Egg and I (1947). Fred MacMurray, Claudette Colbert. Charming romantic comedy.
H **Movie:** Lion of the Desert
S **Movie:** Urban Cowboy

3:15
7 News

3:25
2 Public Hearing

3:55
2 **Movie:** To All My Friends on Shore (1971). Bill Cosby, Gloria Foster.

5:20
S Jane Fonda's Celebrity Fashion Show

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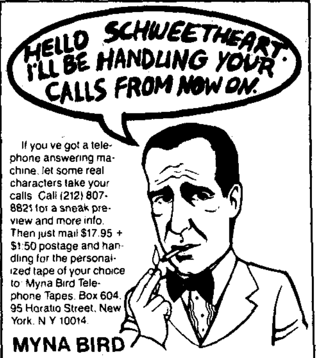
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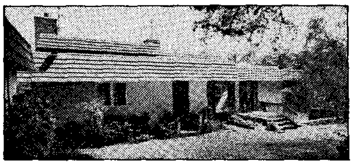

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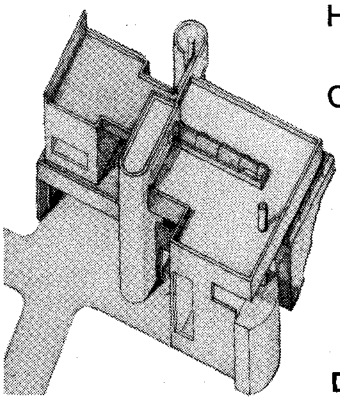

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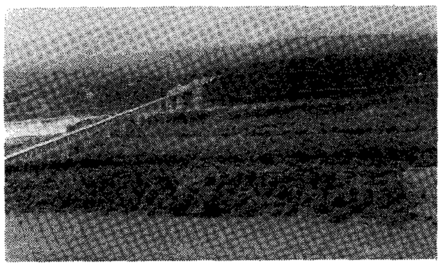

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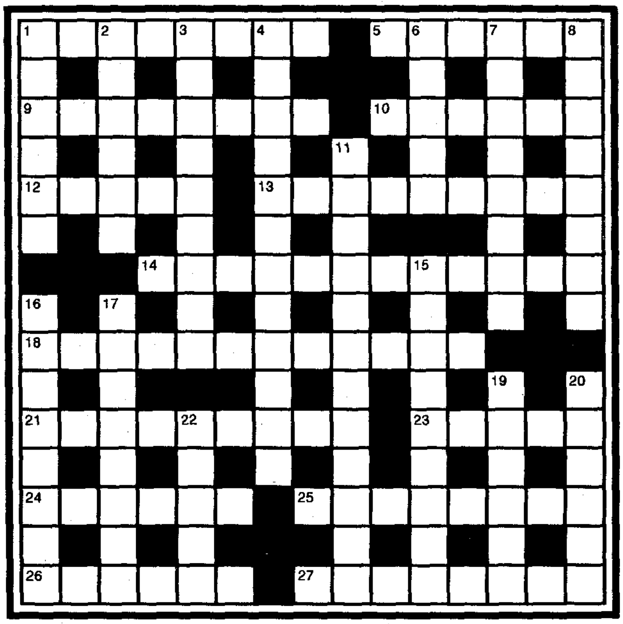
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Changing patterns in ecclesiastical architecture. (8)
5 Makes short work of rogues. (6)
9 They provide food which upsets Catholic eaters. (8)
10 Put part of the circle back for the boxes. (6)
12 Story-teller shows first attitude to be reversed. (5)
13 Abbreviate and rearrange the item with poise. (9)
14 Adornment for those who beat up the team? (4-8)
18 Parties interchanging in turn reform countries. (12)
21 One who takes part in entertainment in which the supporter is on the ball. (3-6)
23 Quiet-sounding music. (5)
24 Flower in which the disease had returned. (6)
25 Urge to fix something to eat. (3-5)
26 They are pure but I am false at heart. (6)
27 Surprised the beginning came first. (8)



Down

1 Signalling system to indicate correctness of a ship's manoeuvre, by the sound of it. (3-3)
2 The performer in the part is too clever. (6)
3 Get rid of jetty more untidily. (9)
4 An artist is about to make a cut in the money for persistence. (12)
6 Burden which makes vehicle move. (5)
7 A moment in writing used by printers. (8)
8 Writers in the south employ a means of keeping readers guessing. (8)
11 Possibly rig this badly, since power gives one the authority. (5, 2, 5)
15 Smoother for a novelist and what she wrote on. (9)
16 Wrongly laid off without a penny for something to grow. (8)
17 The lands used as material for a novelist. (8)
19 Happen to a note in an instrument. (6)
20 Wandering in the desert, took it easy. (6)
22 Go up for more money. (5)

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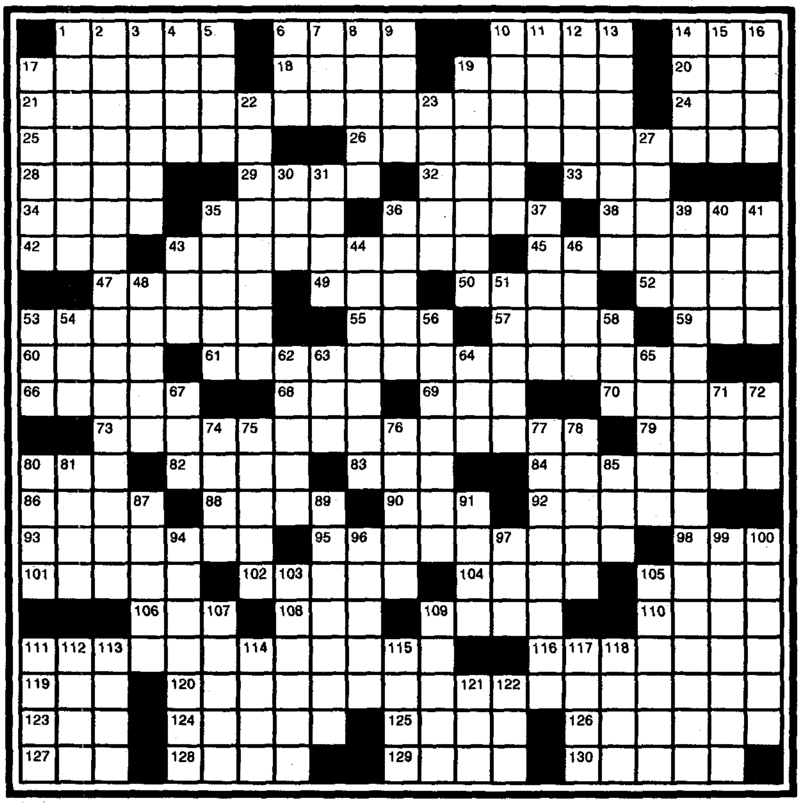
'SIGHTSEEING BUST': CUE CROSSWORD / By Maura B. Jacobson

Across

1 His and her
6 Byway
10 Tennyson heroine
14 Pince- ——
17 Opportunity
18 Potpourri
19 Medieval guild
20 Greek nickname
21 Museum annex for skating stars?
24 Animal enclave
25 Ancient Italian land
26 Mayor's asylum?
28 Scrabble piece
29 Race-track tipster
32 Peking-style jacket
33 "—— Abner"
34 In the thick of
35 Cookbook abbr.
36 Feudal bondsmen
38 Palm off
42 Biddy
43 Theater alley avoided by pigeons?
45 Stop-off
47 Jerez January
49 Above, poetically
50 Con game
52 Dermal opening
53 Victimized
55 —— Aviv
57 Body sci.
59 Bolger
60 Elbe tributary
61 Leaky artery?
66 Human trunk
68 Get hitched
69 Part of R.A.F.
70 "Whether near to me ——"
73 Drug-pushers' street?
79 Stand up
80 After upsilon
82 Butz or Browder
83 Letters on a vane
84 Tolstoy lady
86 New Rochelle college
88 Arizona river
90 Dead heat
92 Collar adjuncts
93 Door-top window
95 Grand Concourse ailment?
98 Nasser merger: abbr.
101 Crimean resort
102 Top sheik
104 Not odd
105 Comedian Johnson
106 Offs' opposites
108 Siamese coin
109 On the briny
110 "—— Fall in Love"
111 Where hormones are stationed?
116 Talk-show host
119 Rulership, in India
120 Peter's section of Brooklyn?
123 Brutus's breakfast
124 Fervency
125 Heath
126 Gets a hint of, British style
127 Hell, to Sherman
128 Caboose's locale
129 Have a première
130 New and raw

Down

1 "Now is —— for all good men. . ."
2 Baldness prognosis on 38th Street?
3 Provided (with)
4 Champagne bucket
5 Bolognese painter
6 Party boss
7 Carte words
8 Coloration, to Keats
9 Markham's man, e.g.
10 "—— Scotland" (Anderson play)
11 Lively, in music: abbr.
12 Customary
13 Cause loss to, in law
14 Hitlerite
15 Suffix for sock
16 Mount in Jerusalem
17 Leopard's kin: var.
19 Dangers
22 Debby's dad
23 Less feral
27 One-masted vessel
30 Spanish bear
31 —— -date (modern)
35 Hurl
36 Begat
37 Colloquial lingo
39 Dentists' building in Lincoln Center?
40 Immunity fluids
41 It beats a deuce
43 After Aug.
44 Happens to
46 Nanking nanny
48 Clinic worker
51 Stone mound
53 Favorite
54 Dramatist Betti
56 —— the lurch (abandon)
58 Cube root of 8
62 Ribbed fabric
63 Capitol Hill abbr.
64 Shake a leg
65 Troop lineup
67 Sonnet
71 Ex-ember
72 Cartoonist Gardner
74 "Othello" villain
75 Felony
76 Defunct N.Y. hotel
77 Shaky
78 Sample home cooking
80 Compassion
81 Kibbutz dance
85 Cockney farewells
87 Composer Dvorak
89 Accomplice
91 Former spouses
94 Shoal
96 Braking rocket
97 "—— Got Sixpence"
99 Makes harmonious
100 Puts into new type
103 "A —— All Seasons"
105 Least-populous state
107 Affright
109 Journalist Stewart
111 Spring up
112 Vesuvius's output
113 Not quite closed
114 Norse epic
115 Before sphere
117 Roman poet
118 Honolulu goose
121 Ballerina's prop
122 Samovar



Solutions to last week's puzzles appear on page 110

New low rates for September weekend nights.

Every touch of Hyatt® is included in the low rate for a Friday or Saturday night at Hyatt Hotels in the U.S. and Canada. The rate is per night, single or double occupancy, but doesn't apply to groups or attendees at conventions or trade shows.

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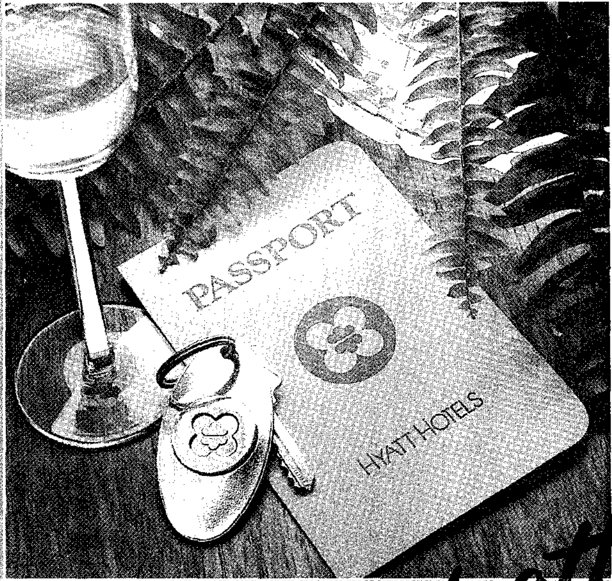
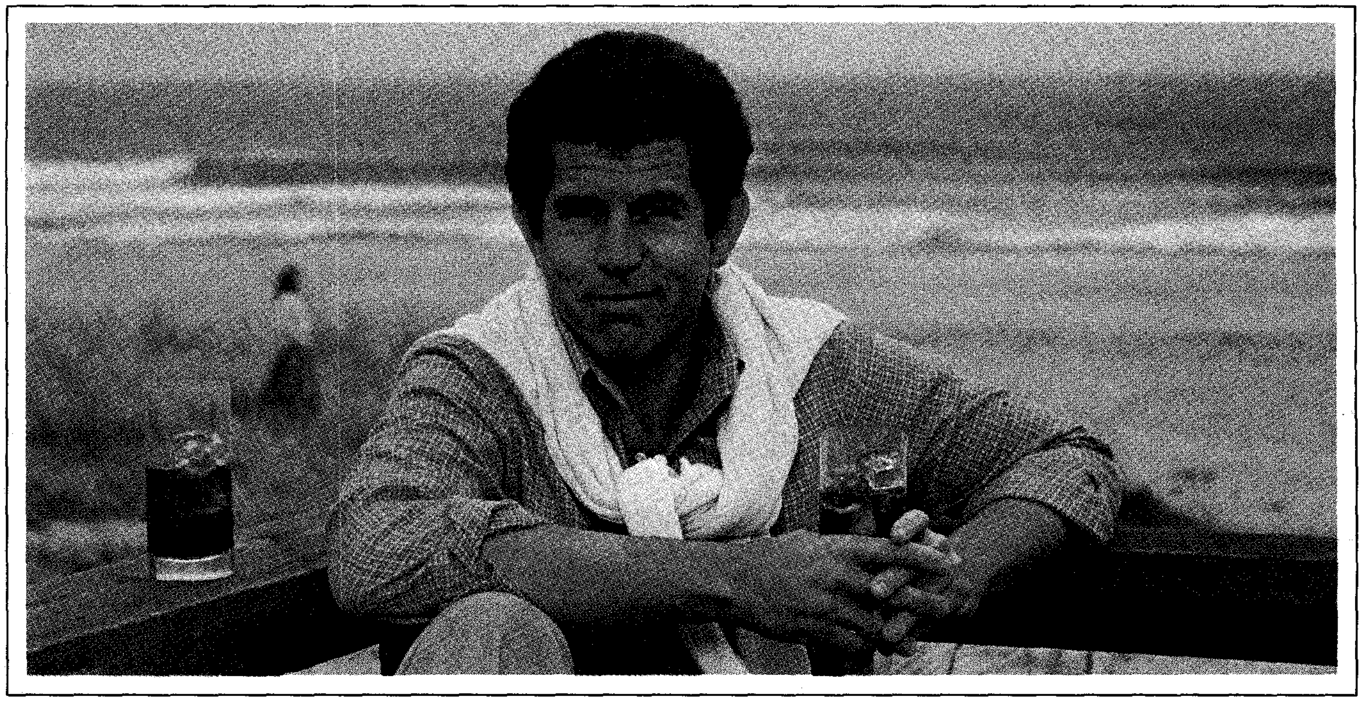


a touch of Hyatt

HYATT HOTELS®



Tony Roberts talks about his first time.

ROBERTS: It was exactly seven years, eleven months, two weeks and five days ago, at 7:00 PM on Fire Island.

INTERVIEWER: You remember the exact moment?!

ROBERTS: Of course. A man never forgets his first time.

INTERVIEWER: It must have been quite an experience. You must tell me about it.

ROBERTS: I was at a beach party comparing tan lines, when an exotic woman in a red sarong sauntered over in my direction. I immediately noticed that she had the best tan on the beach.

INTERVIEWER: Go on.

ROBERTS: She looked me straight in the eye and said, "Campari?"

"I'm sorry," I replied, "I don't speak Italian."

"Neither do I," she said. I was so embarrassed.

INTERVIEWER: I can see why!

ROBERTS: Anyway, she handed me a Campari and orange juice, and sipped a Campari and soda herself. Then I understood.

INTERVIEWER: How was it?

ROBERTS: At first I thought it was bitter. Then I realized it was sweet, too. I guess bittersweet is the only way to describe it.

INTERVIEWER: Was she amused?

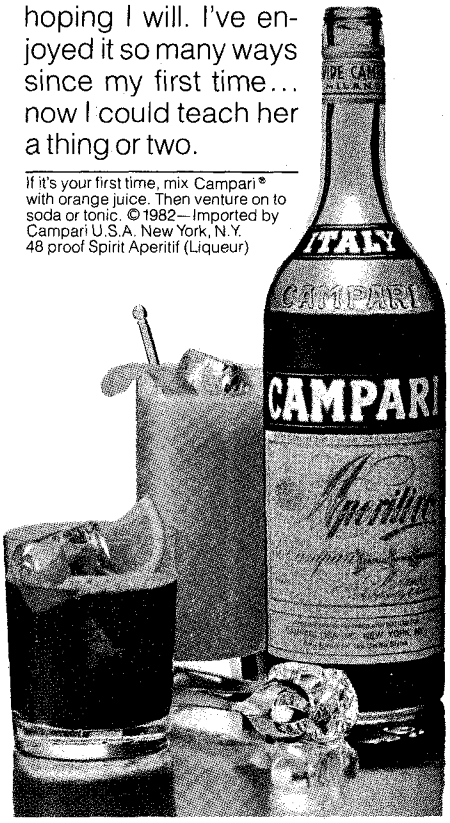
ROBERTS: Very. She said, "You'll acquire a taste for it, Tony. Most men do."

She was right. My second time was much better. And now I like to have it as often as I can.

INTERVIEWER: Did you ever see the young woman again?

ROBERTS: No, but I keep hoping I will. I've enjoyed it so many ways since my first time... now I could teach her a thing or two.

If it's your first time, mix Campari® with orange juice. Then venture on to soda or tonic. ©1982—Imported by Campari U.S.A. New York, N.Y. 48 proof Spirit Aperitif (Liqueur)



CAMPARI. THE FIRST TIME IS NEVER THE BEST.